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AU GRAND AIGLE
Rue du Mont-Blanc N°6.
Près le Boul.d Chaussée d'Antin
CHARPENTIER,
Fant. Magasin en gros et en détail de toutes sortes de Papiers, &c.
à Paris

RB21/55
M5810
160921-1001

19C, 80 BOCCOMINI green
(mt voc)

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guitar method, solos, duets, duos with violin or flute, songs

c. 1817 (Geneva)

Giuseppe Boccomini (see Bone)
Antonio Castello

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Ital. (1)

(1)

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Principj di Musica

Per Chitarra Francese

Del Sig.r Giuseppe Boccomini

Scala

Corde	Elami	Alamire	Delafore	Gisolreut	Bemmi	Elami
	Sesta	Quinta	Quarta	Terza	Seconda	Prima
	Mi	La	Re	Sol	Si	Mi
Diti e tasti	0 1 3	0 2 3	0 2 3	0 2	0 1 3	0 1 3 5 7 8 10 12 13
Note	mi fa sol	la si do	re mi fa	sol la	si do re	mi fa sol la si do re mi fa
Nomi	E. F. G.	A. B. C.	D. E. F.	G. a.	B. C. D	E. F. G. a. B. C D. E. F

Ottave

	12	13	3	5	7	8	10
	E. Mi	F. fa	G. Sol	a La	B Si	C. do	D re

Dispos: Primo

Accordo di do e Cadenza di do

Gisolfaut e Cadenze

C	F.	G.	G7	C.	

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Arpeggio I.

3

Prelude

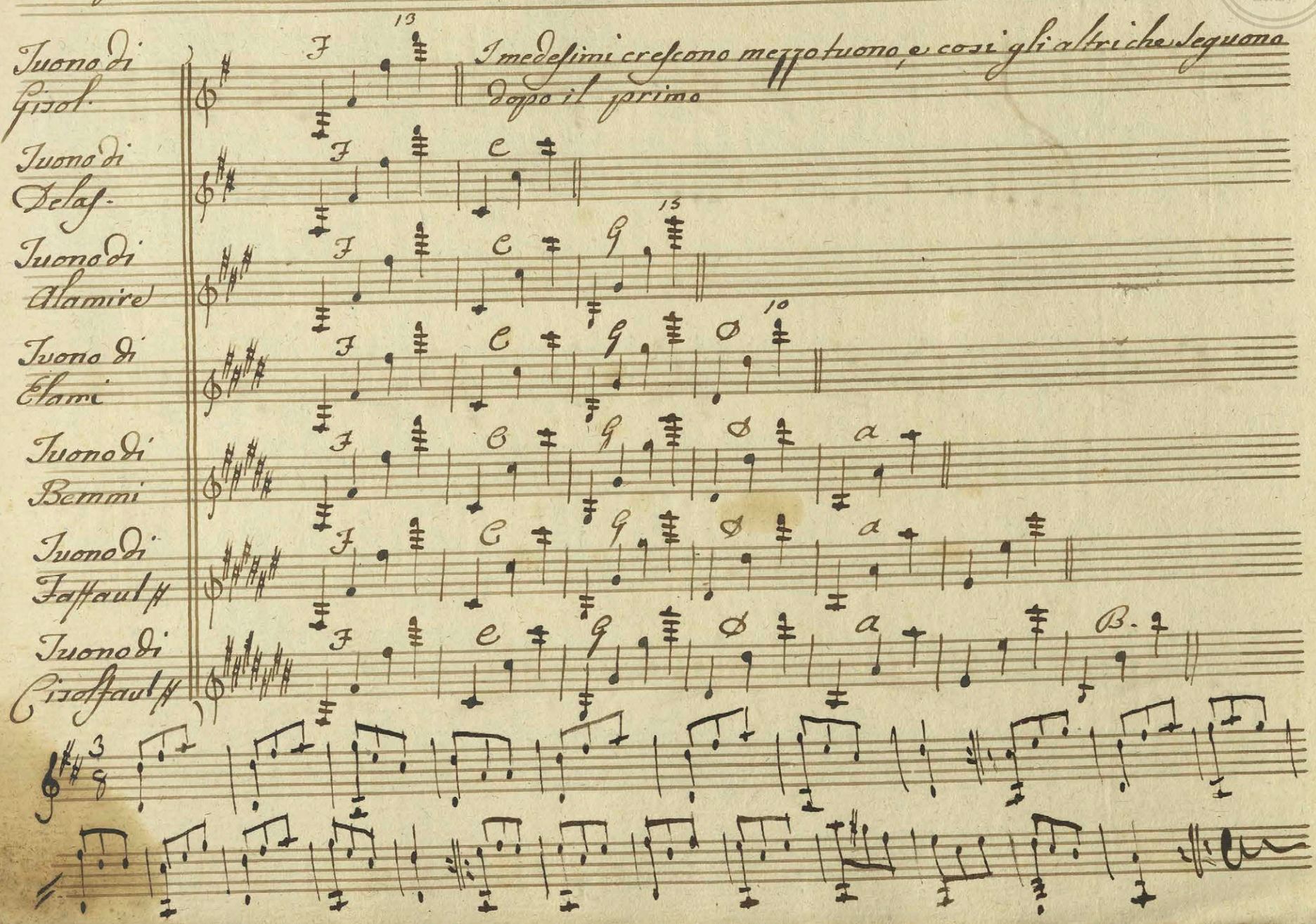
2.

4

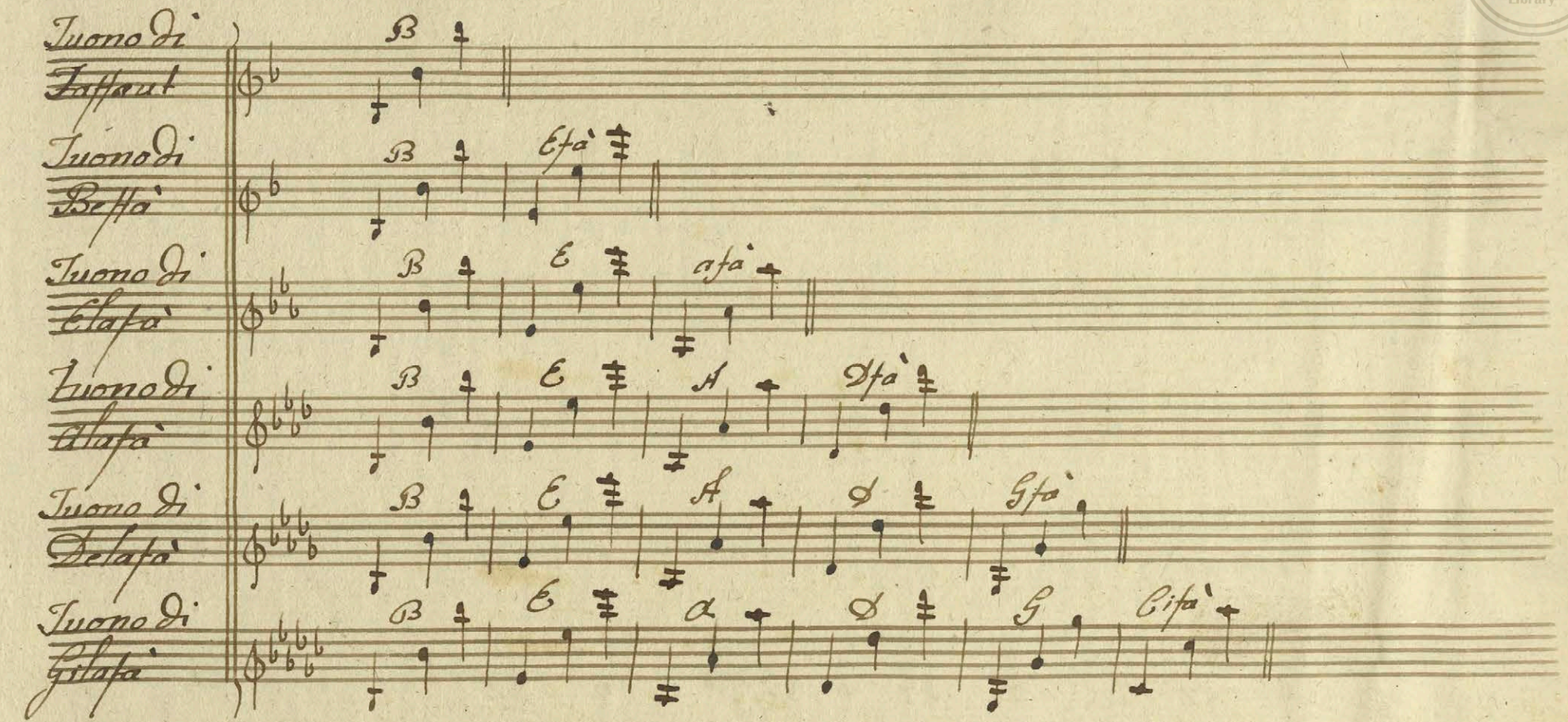
3.

Petit Waltz

Per sapper dove vanno li accidenti della Musica dopo la chiave incominciando dal prima Diesis.



Segue L'Esempio y Sapere dove vanno posti i B. Molli ed a che note



I. B. molli salgono di quarta in quarta dall'uno all'altro y trovare, che tuono

fa si conta una quinta sopra il Bimolle

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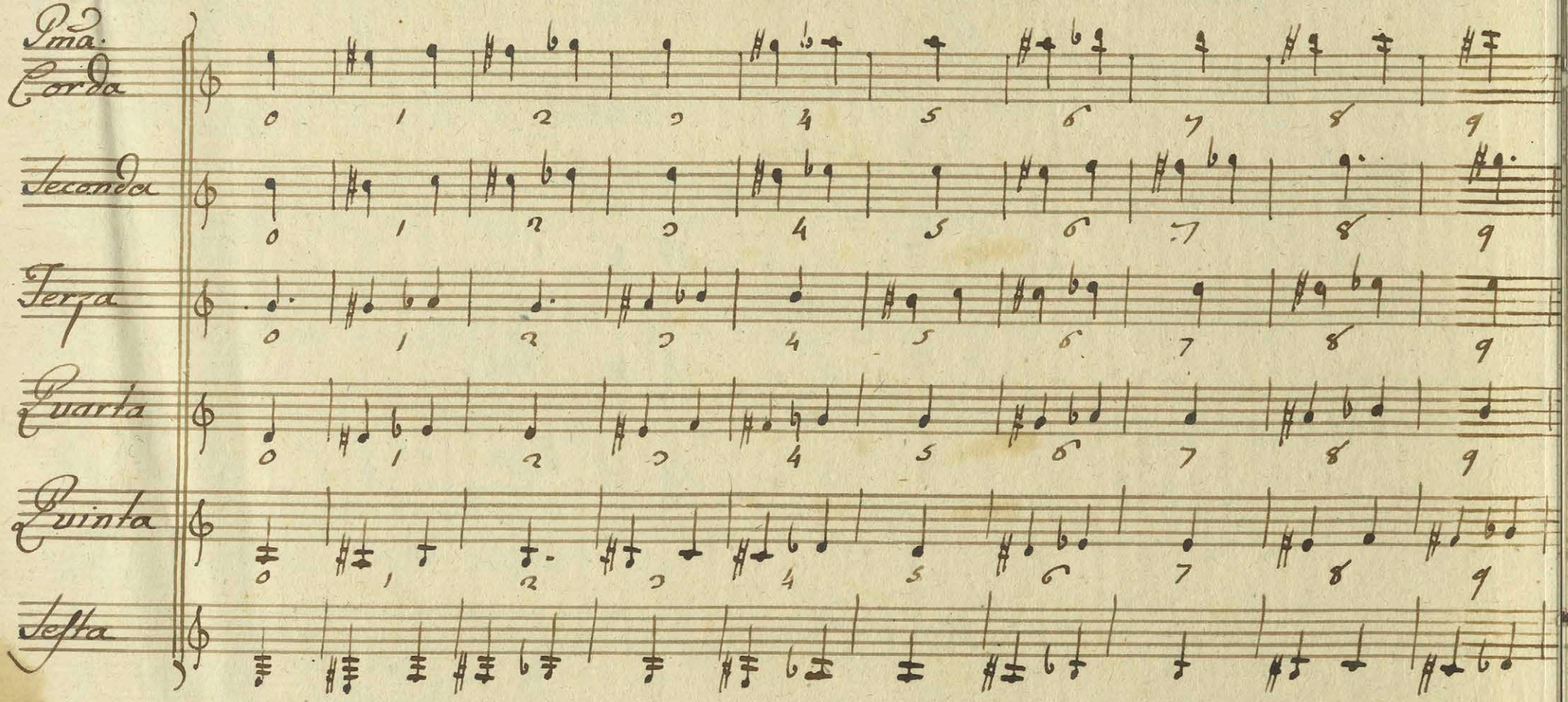
Manico della



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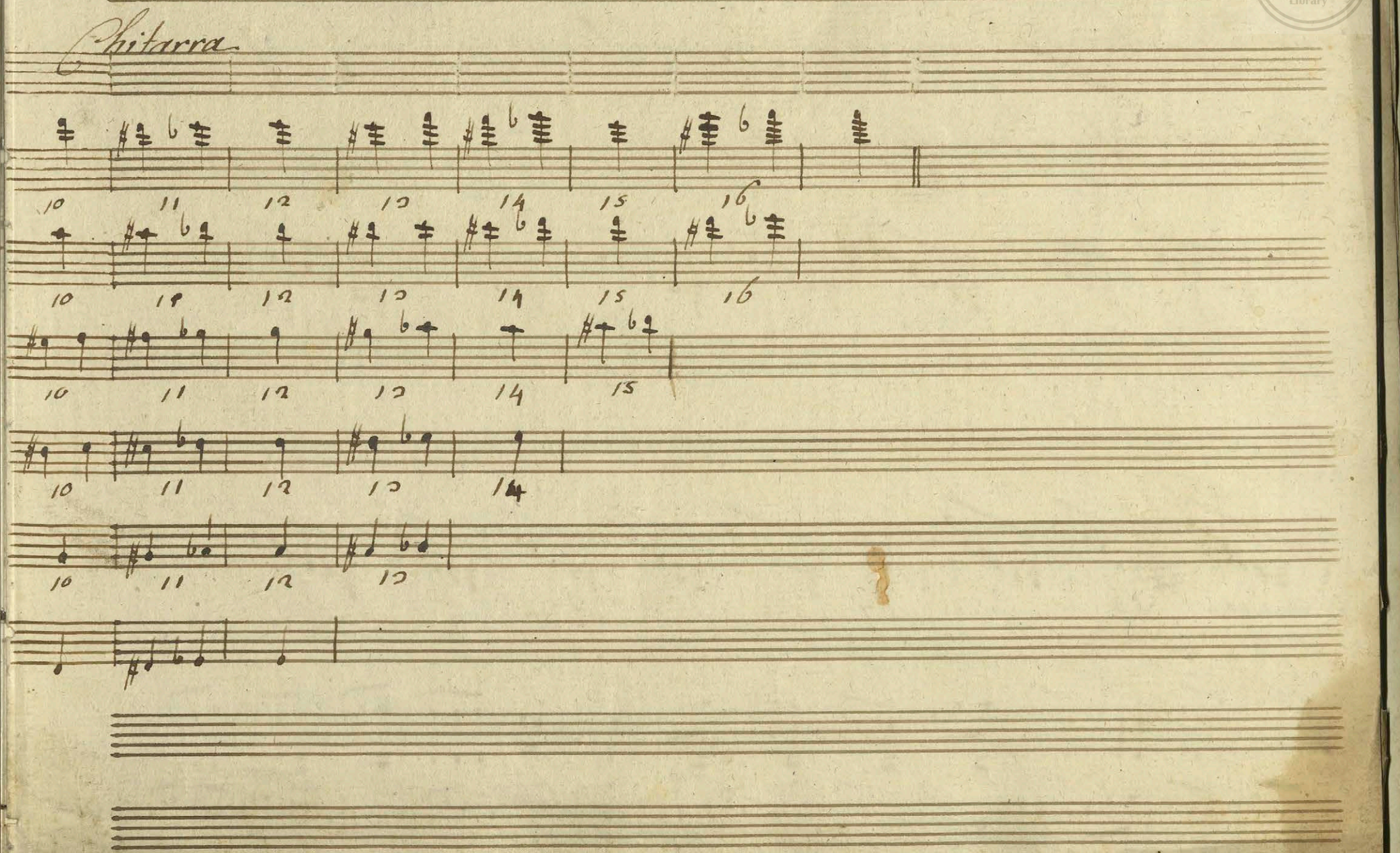
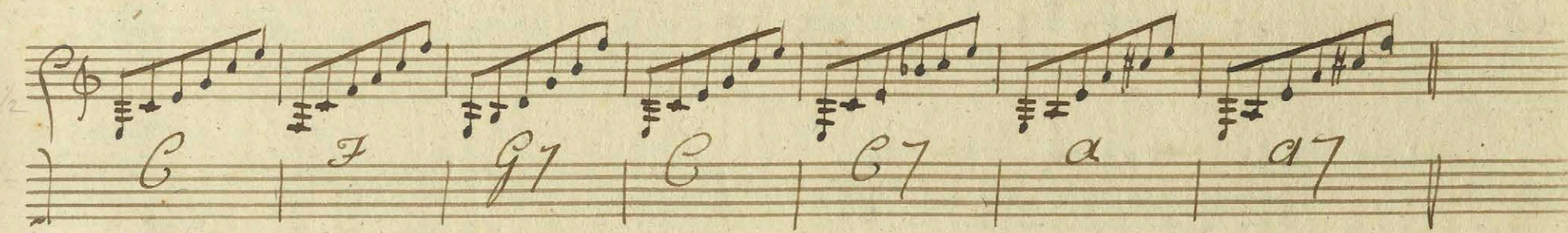
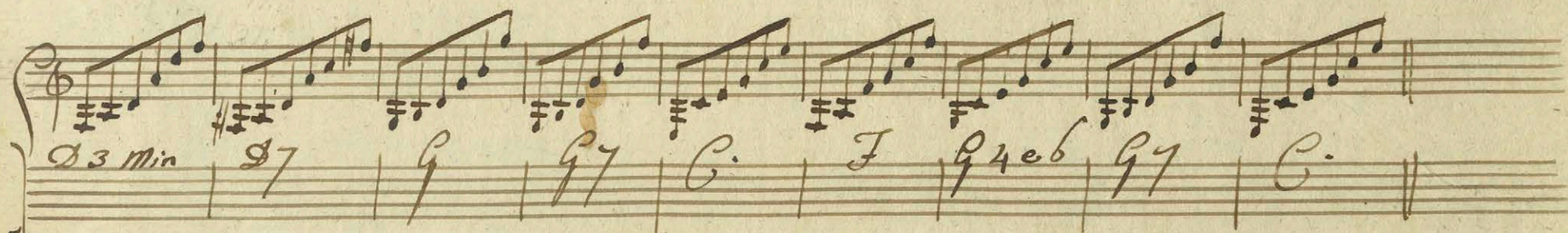
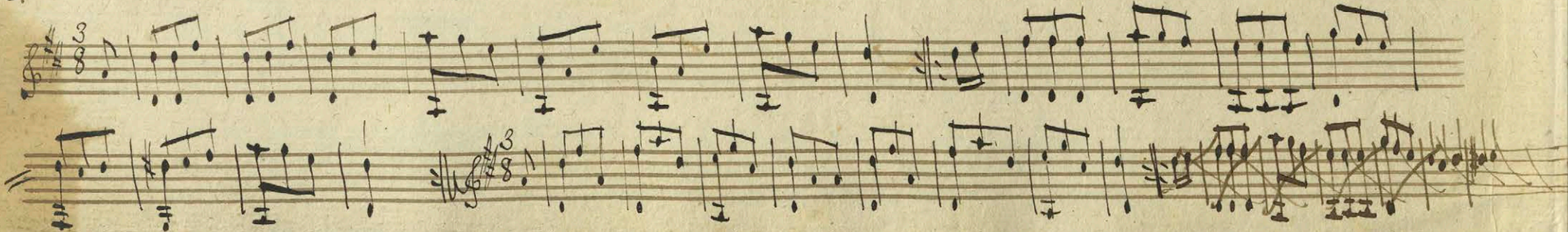


Potrà lo Scolare p non annoiarsi praticare qualunque modo degl'arpeggi qui

sotto accennati, sopra alle seguenti Posizioni







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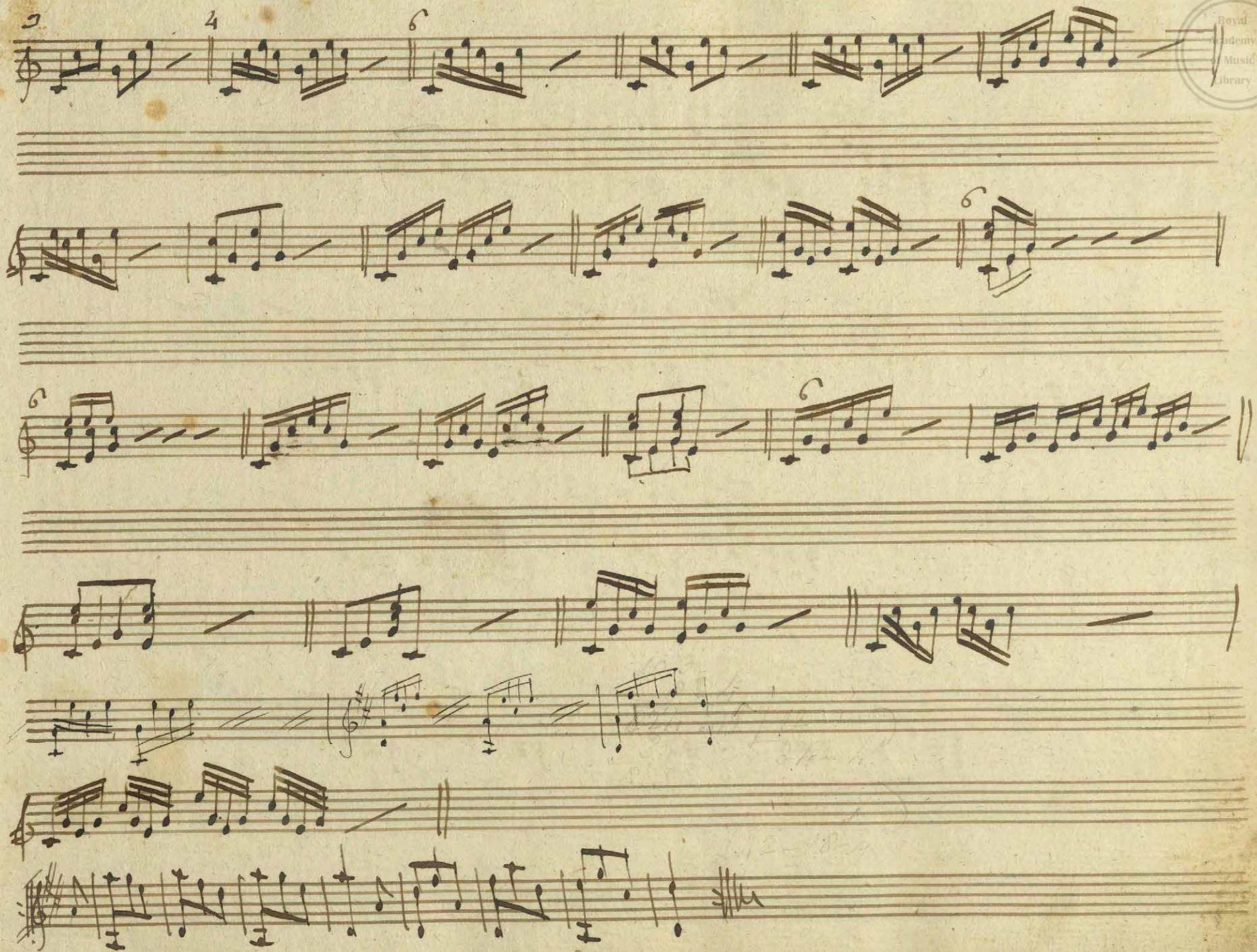
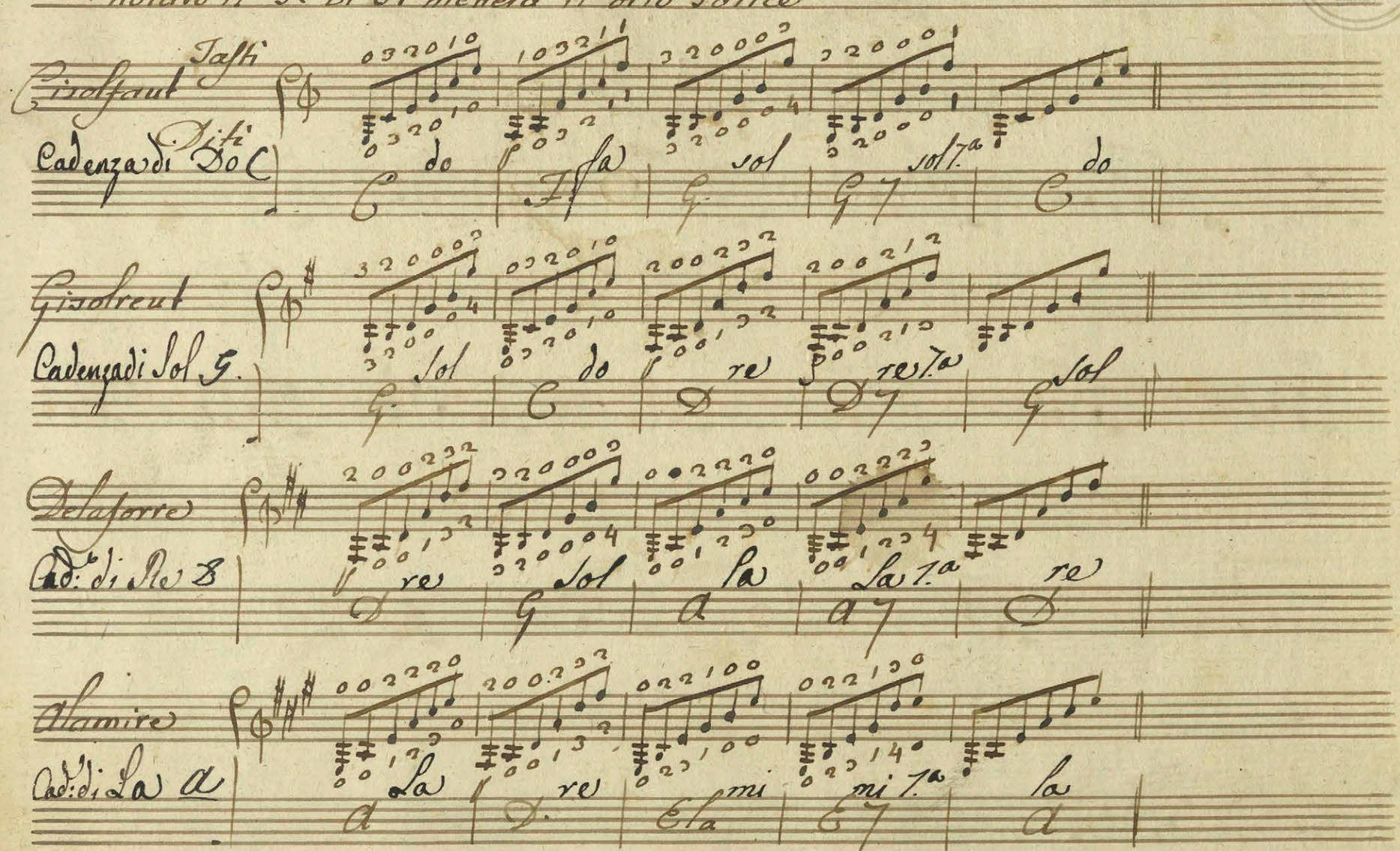


Cadenze de Tuoni di 3 mag.ri alla Prima Posizione o Sia Primo Manico Si avverte che dove sarà
Notato il P.mo si metterà il dito Pollice



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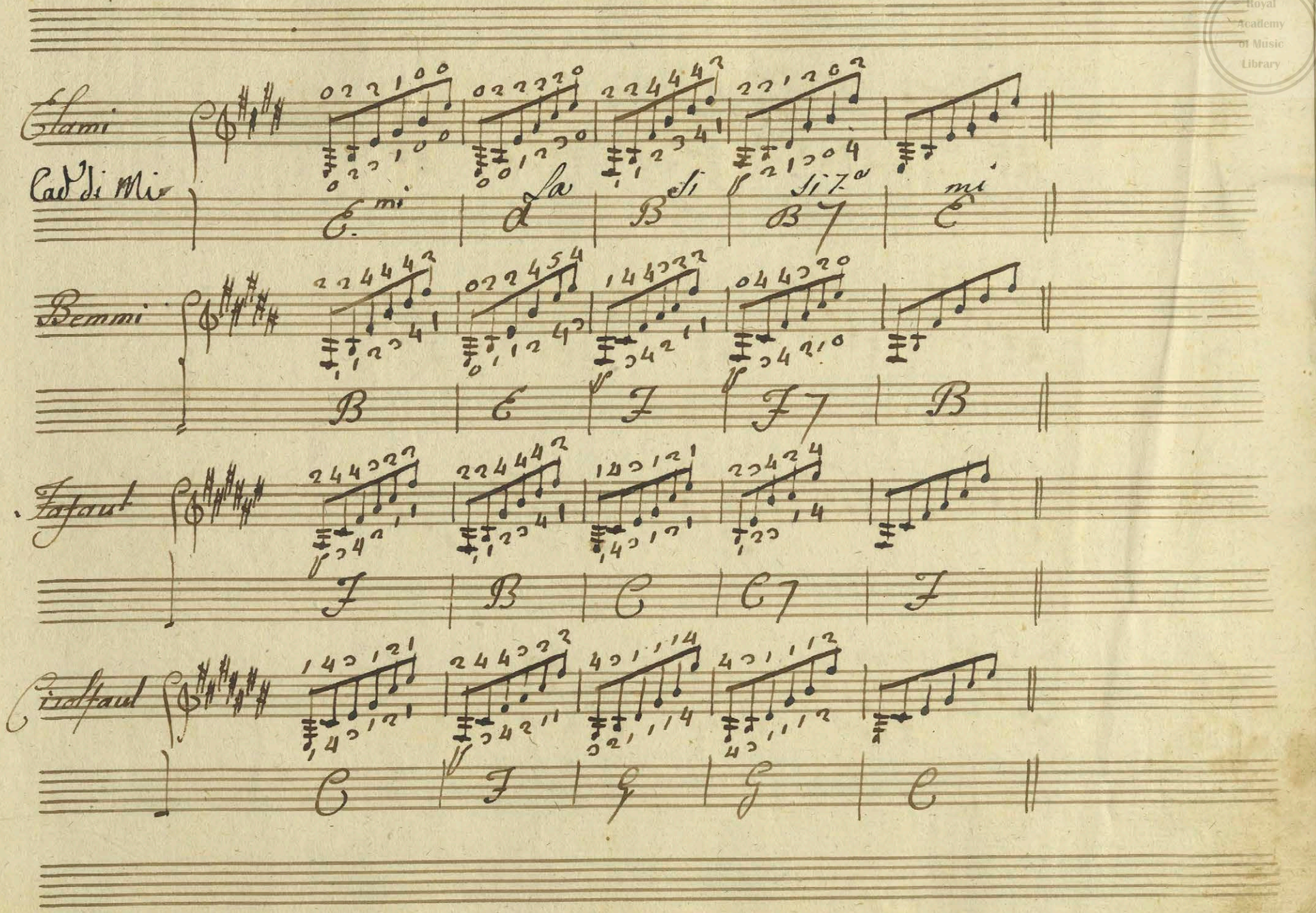

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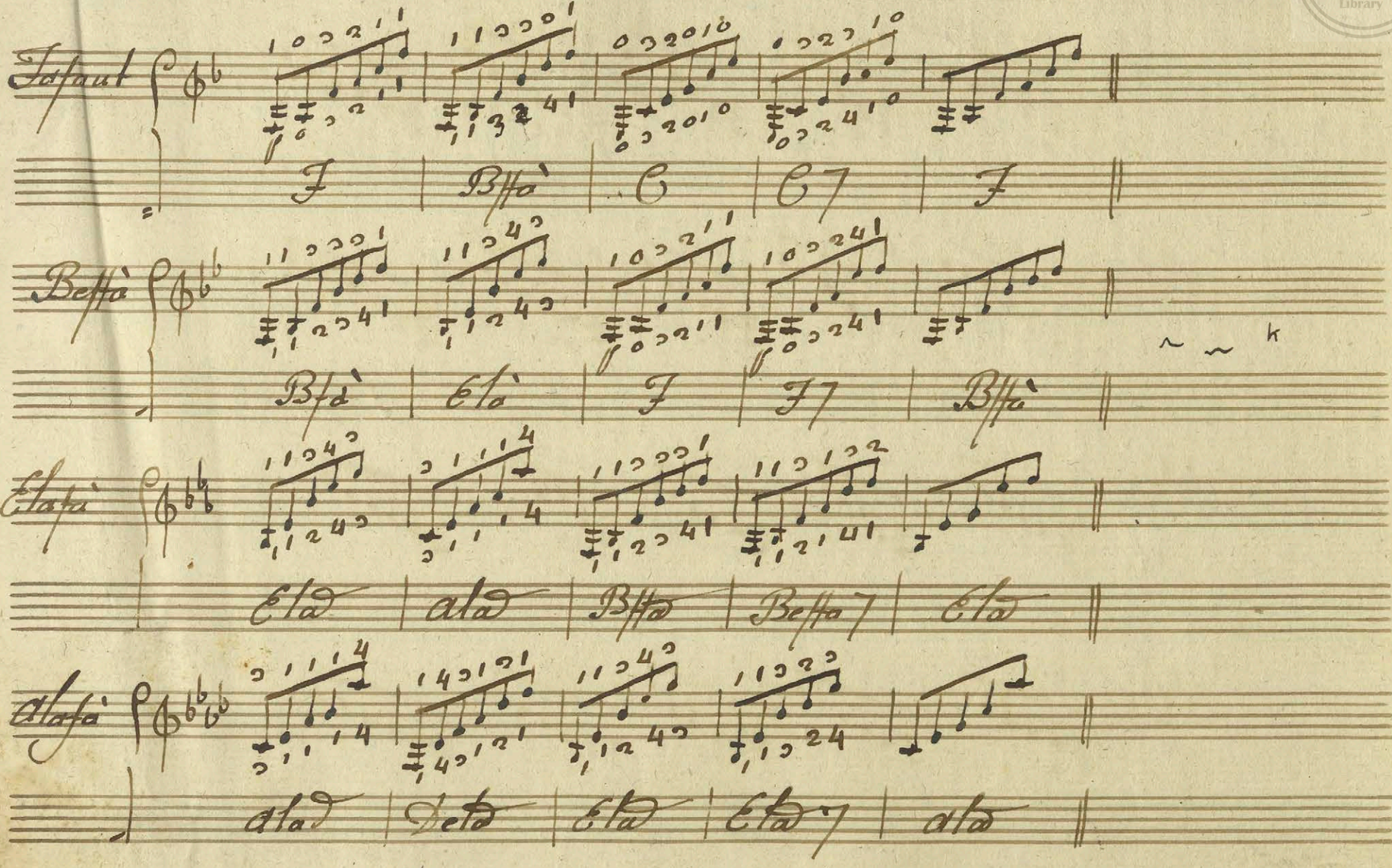
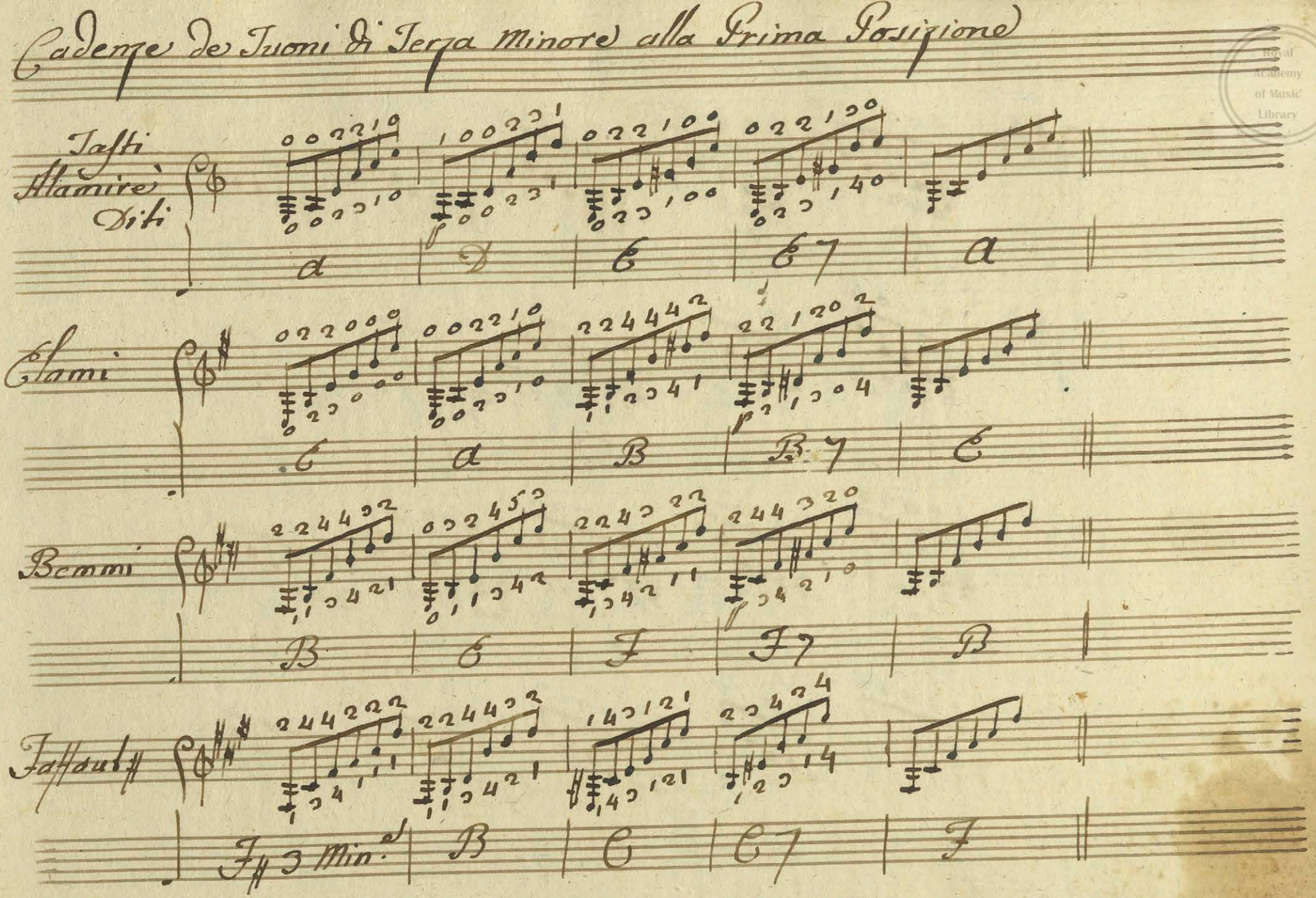


Cadenze de Tuoni di Terza Minore alla Prima Posizione



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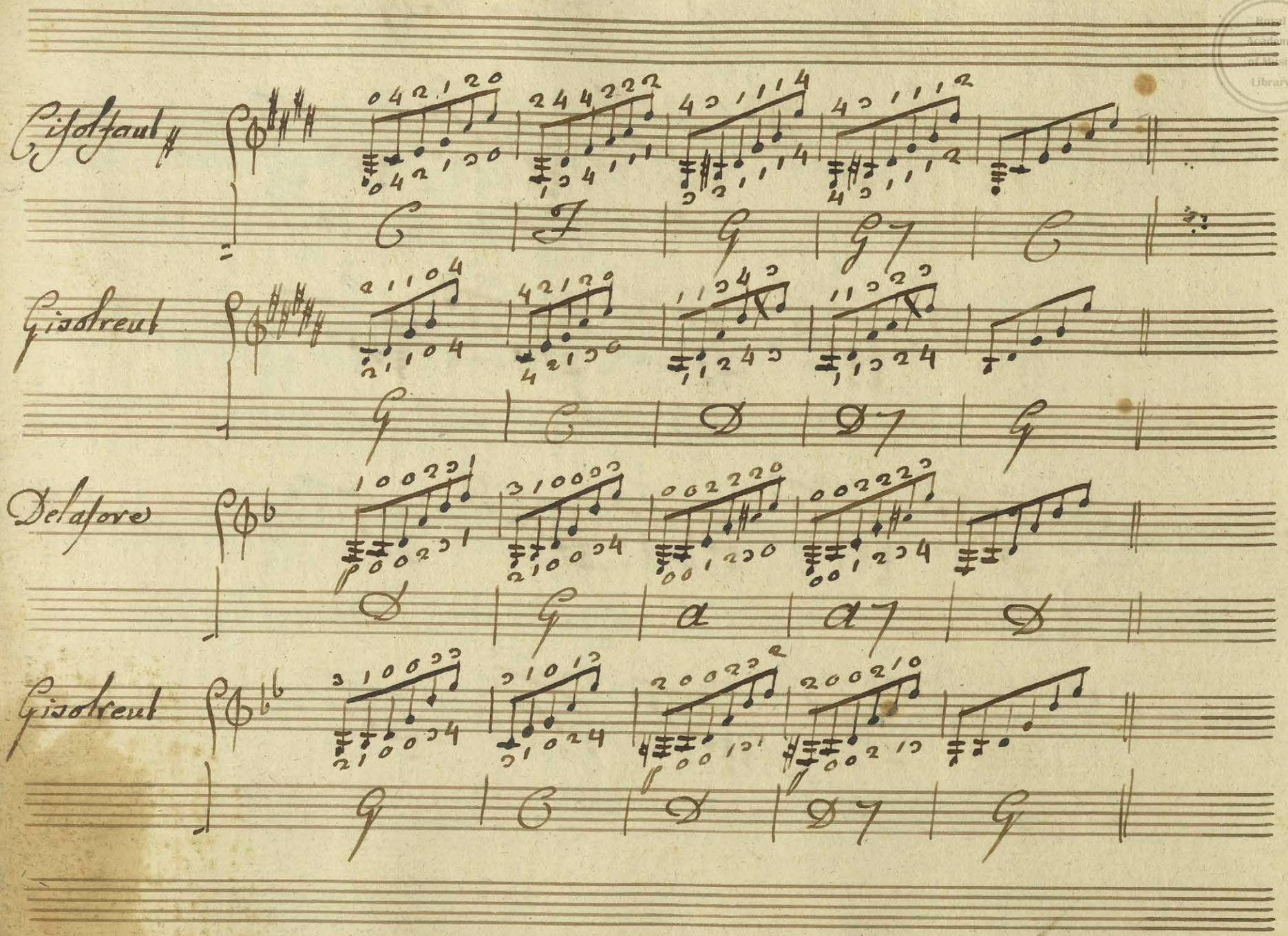
Cisdsaul
C | F | G | G7 | C
Gisdreul
G | C | D | D7 | G
Delasore
D | G | A | A7 | D
Gisdreul
G | C | D | D7 | G

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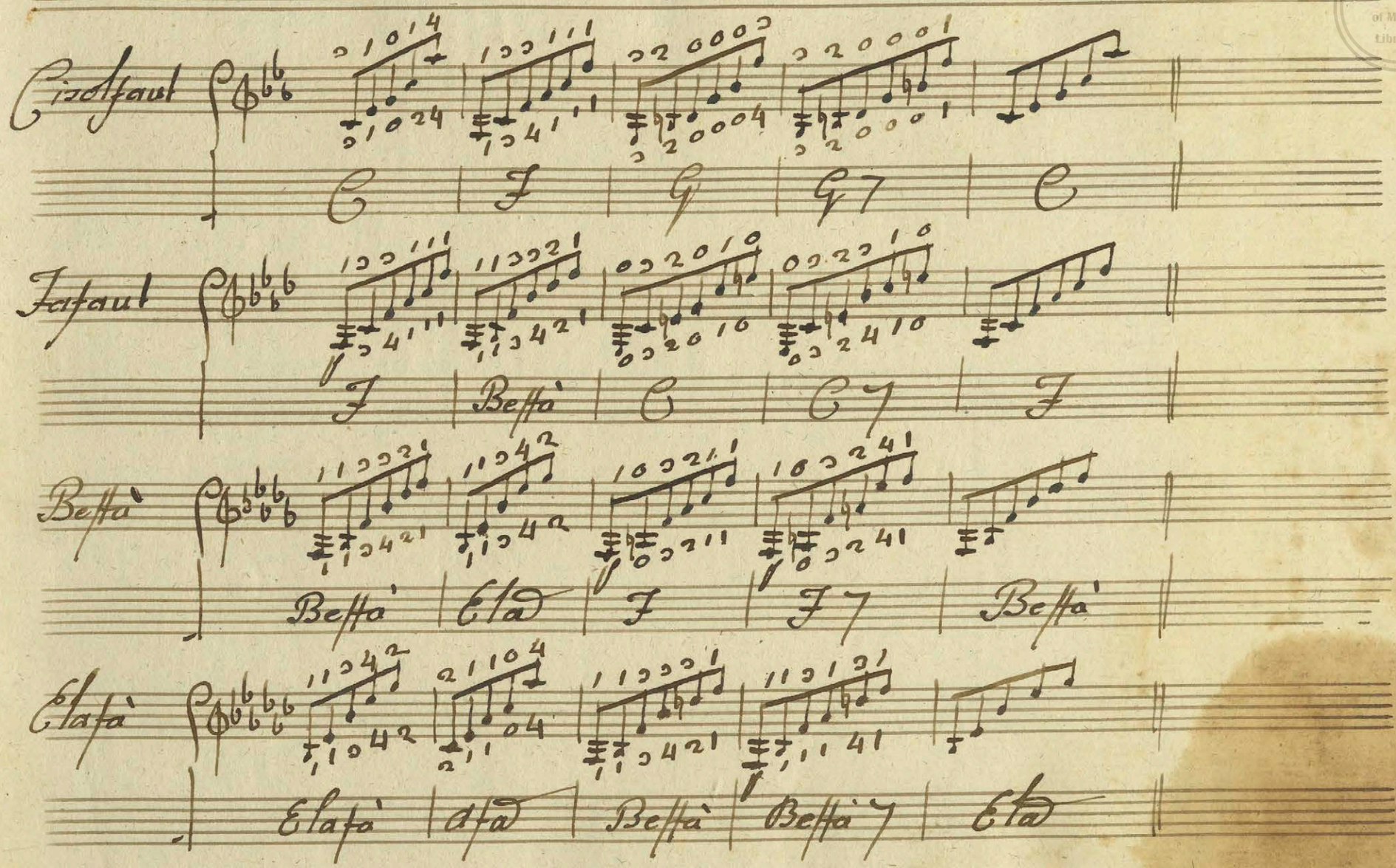

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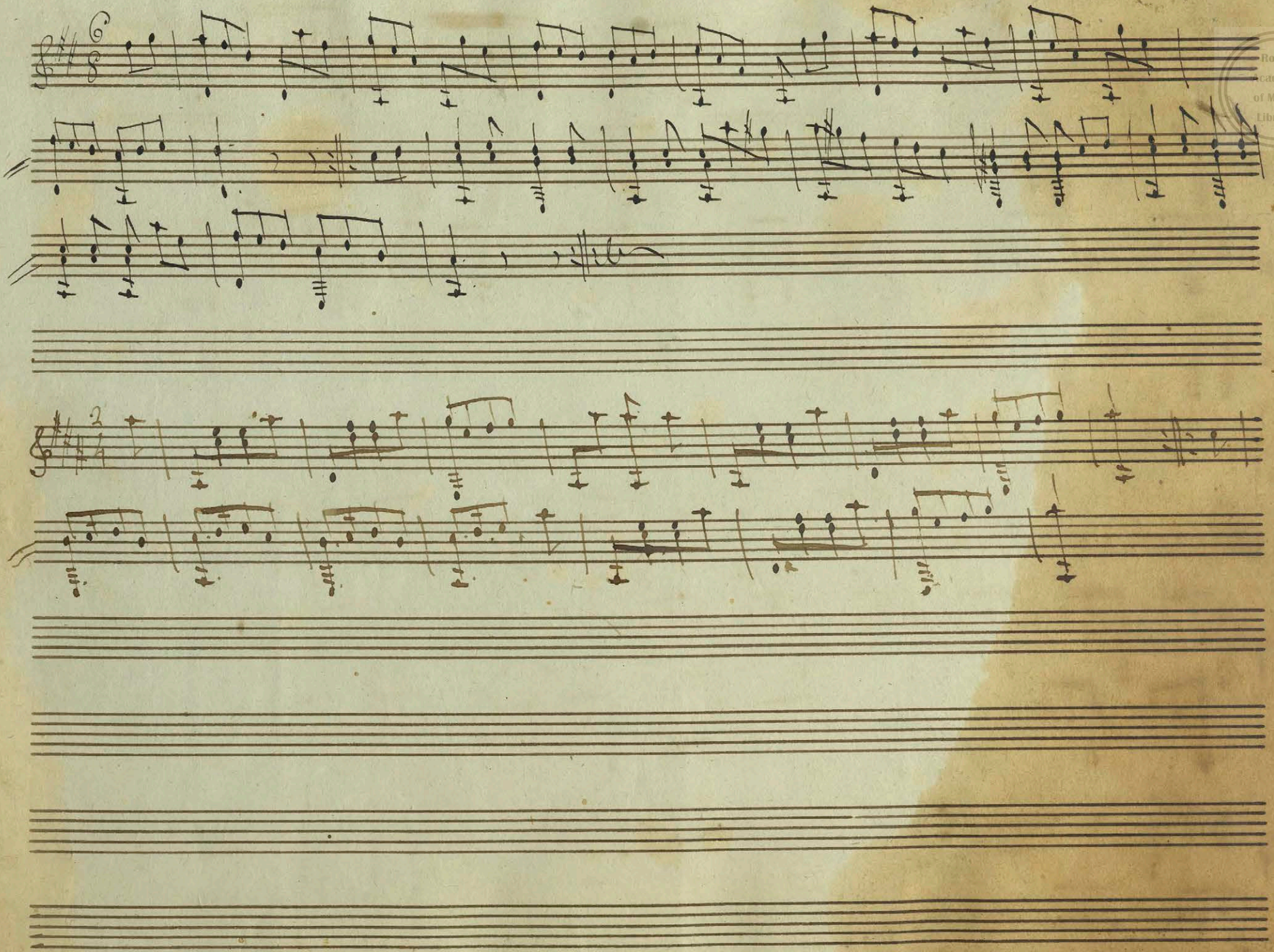

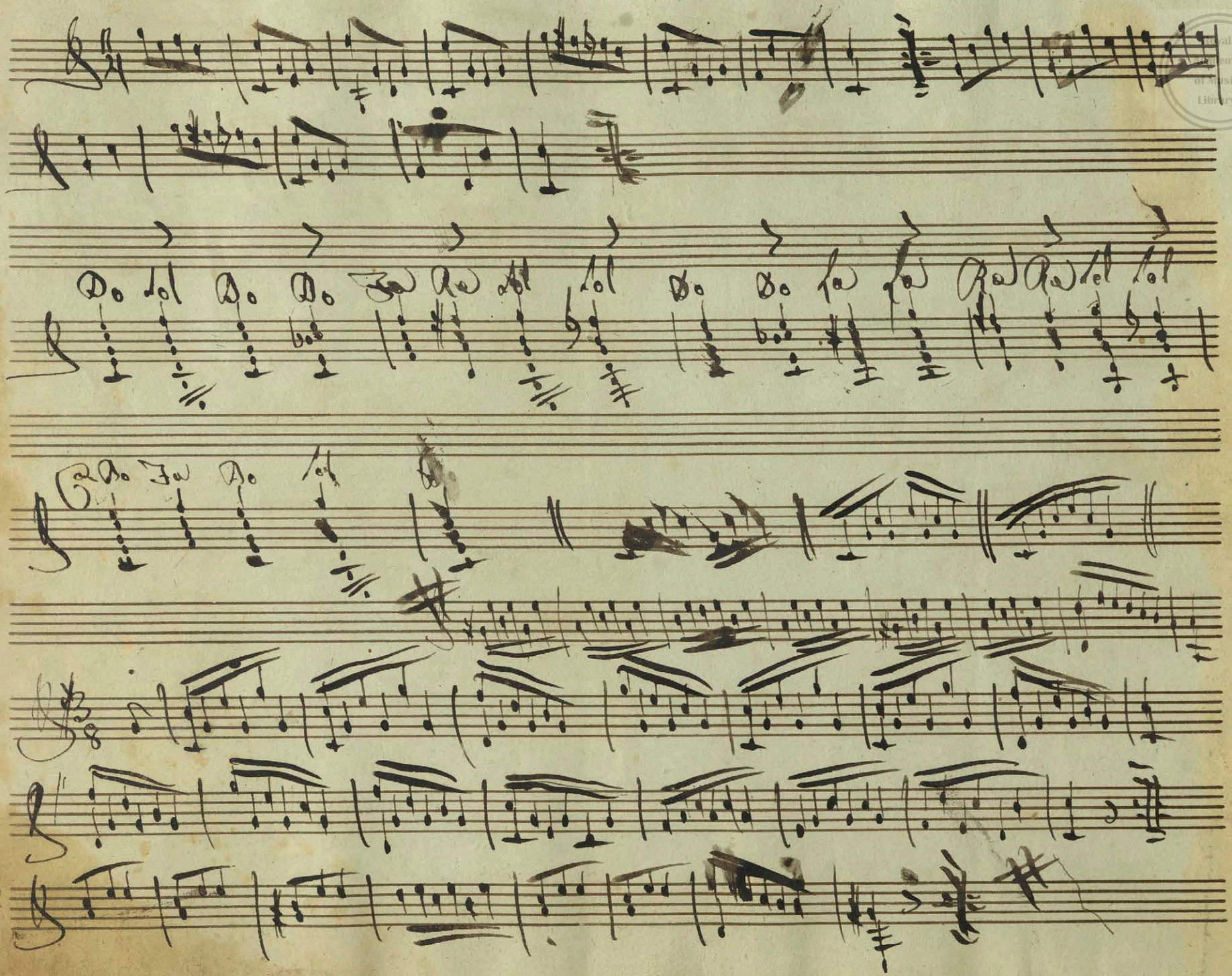

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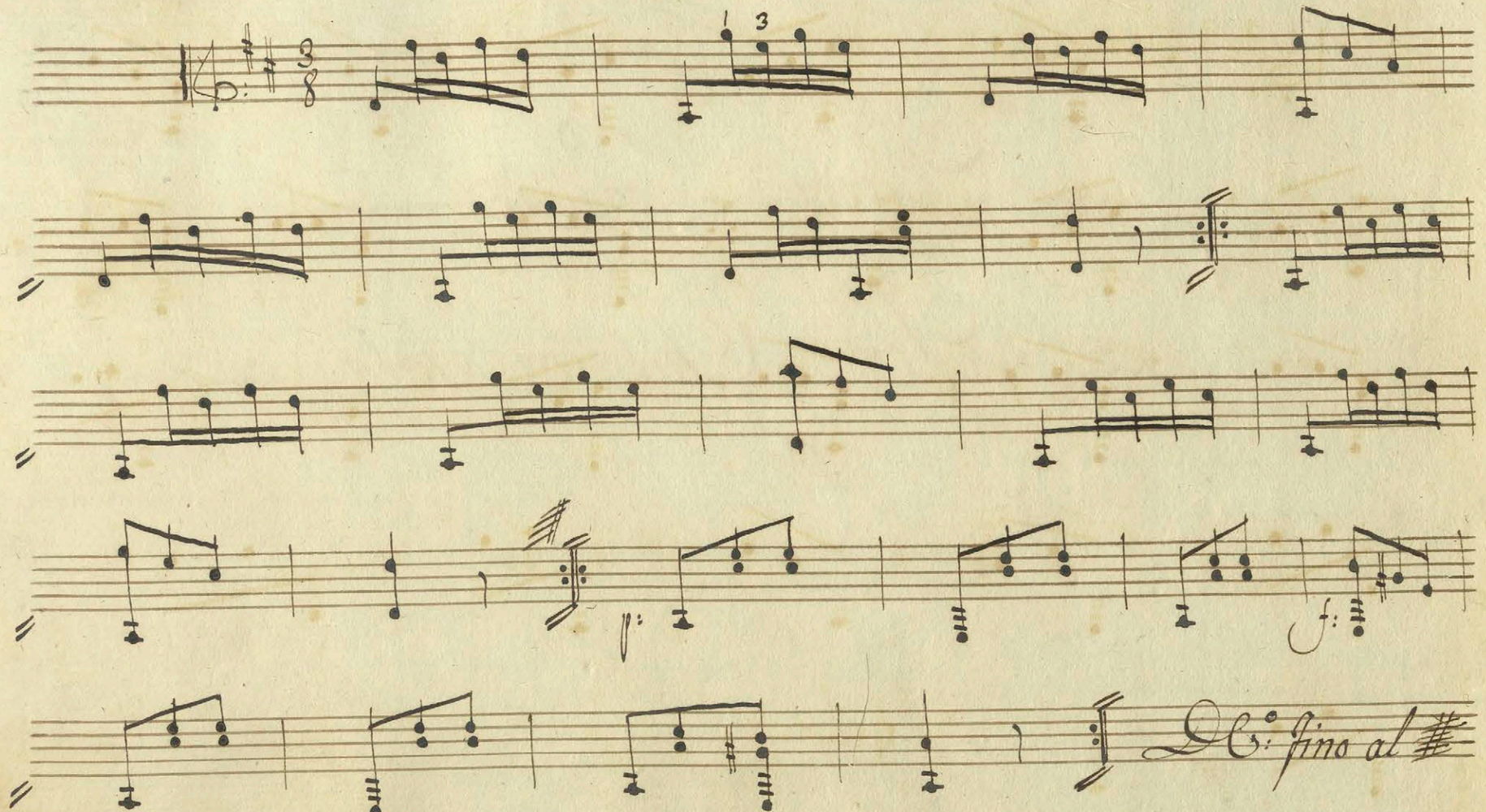
9 Valzer 1 Inglese
1 Manfrina
2 Minuetti

Diverse Sonatine

Per Chitarra Sola

Valzer



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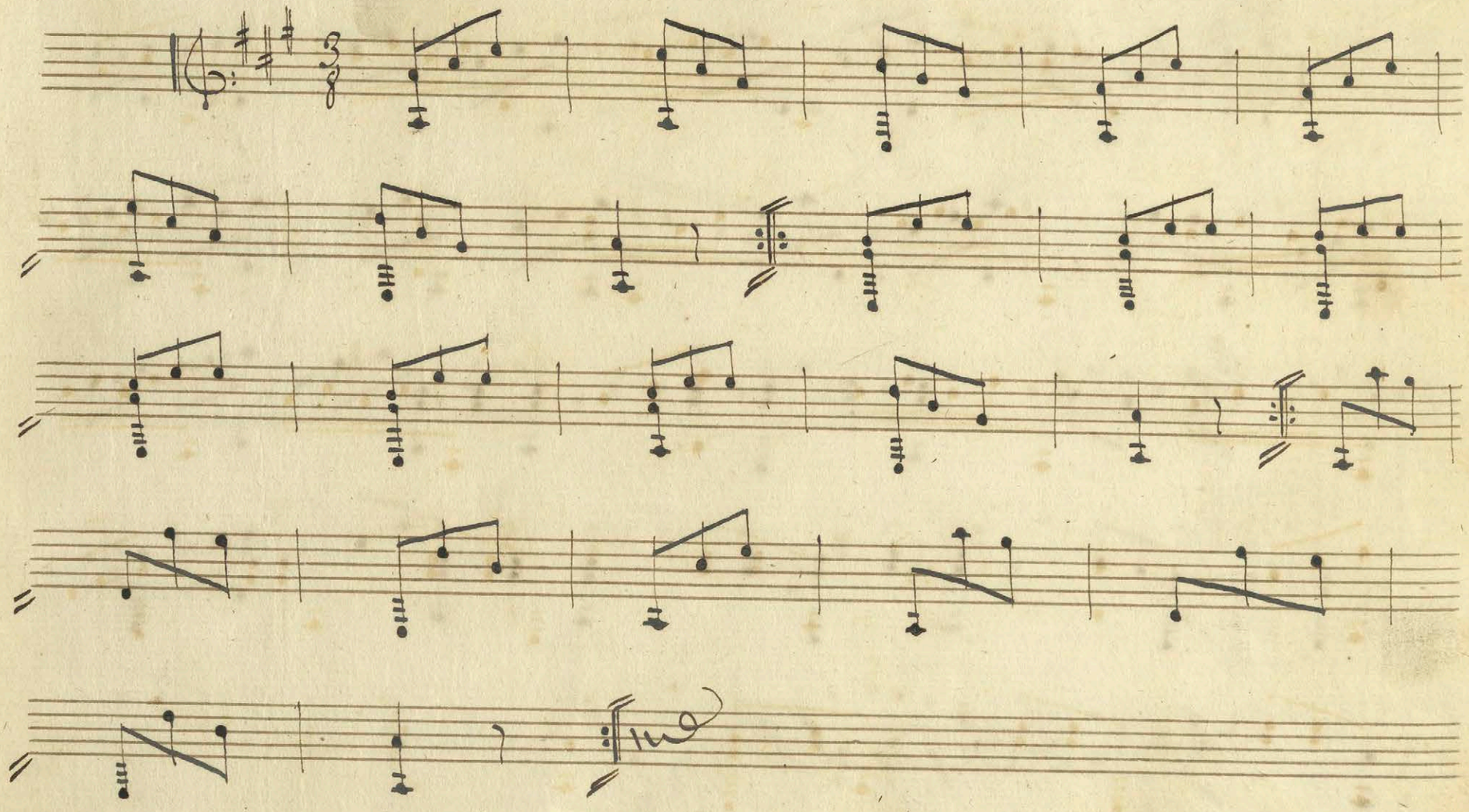
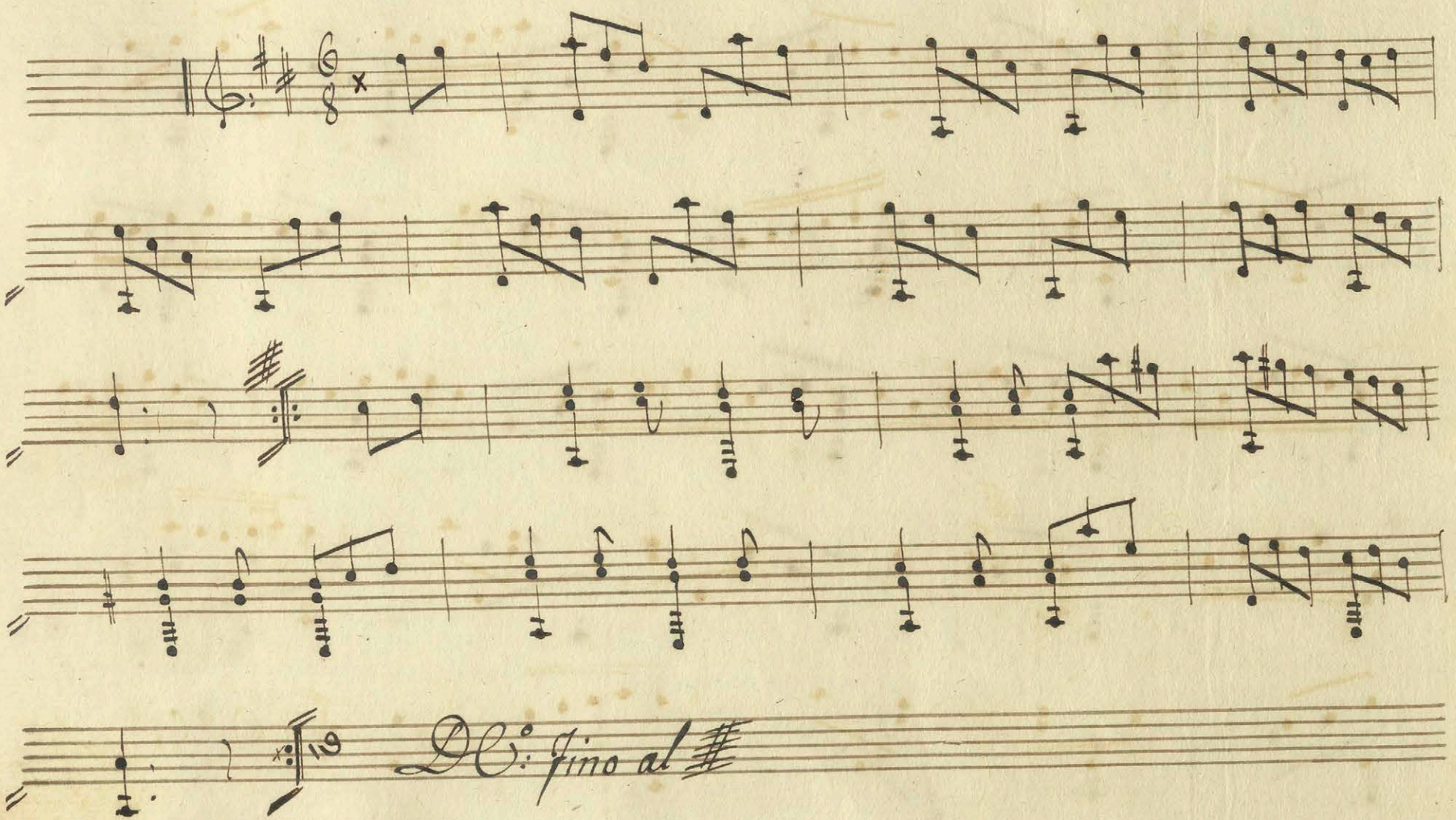


Manfrina



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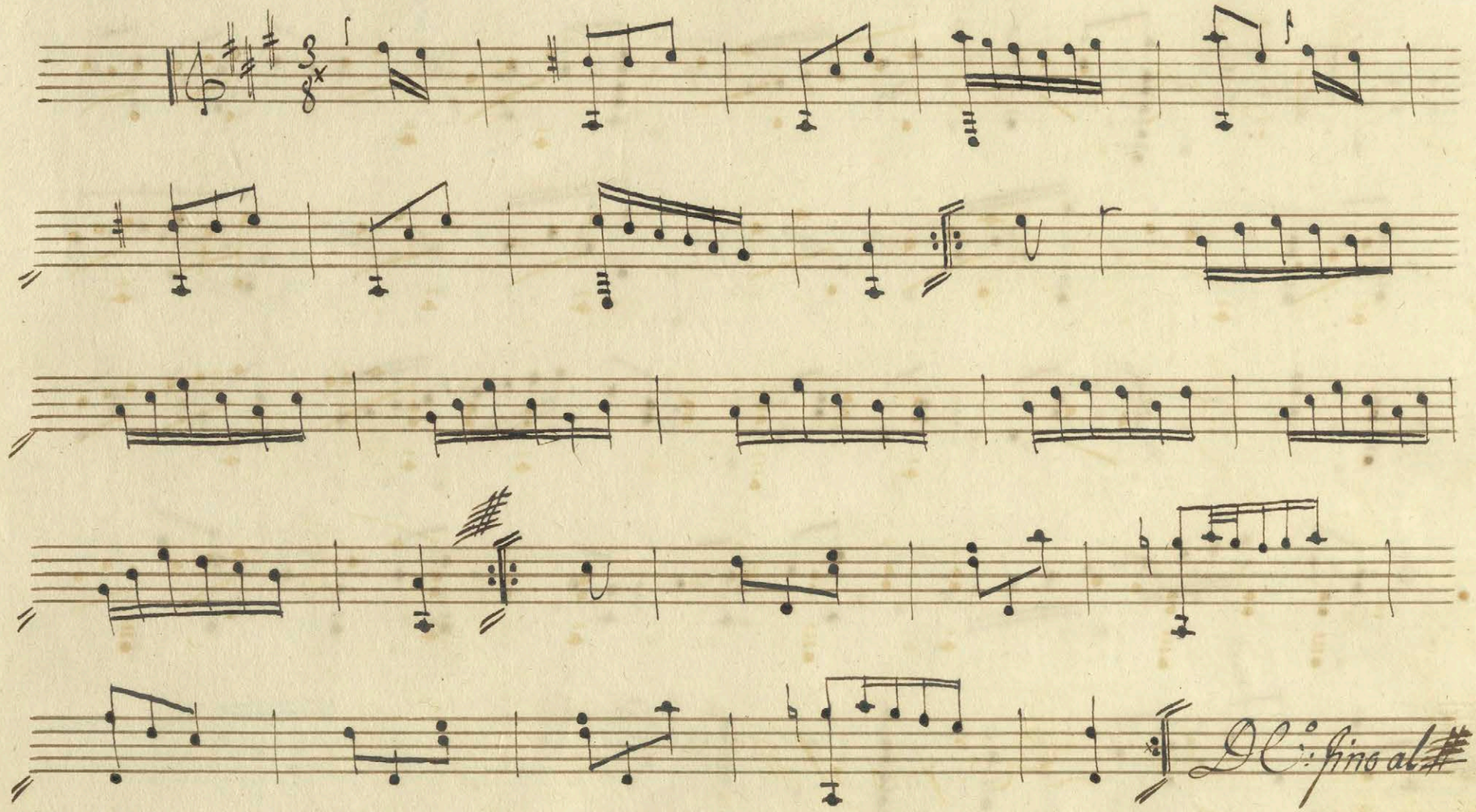
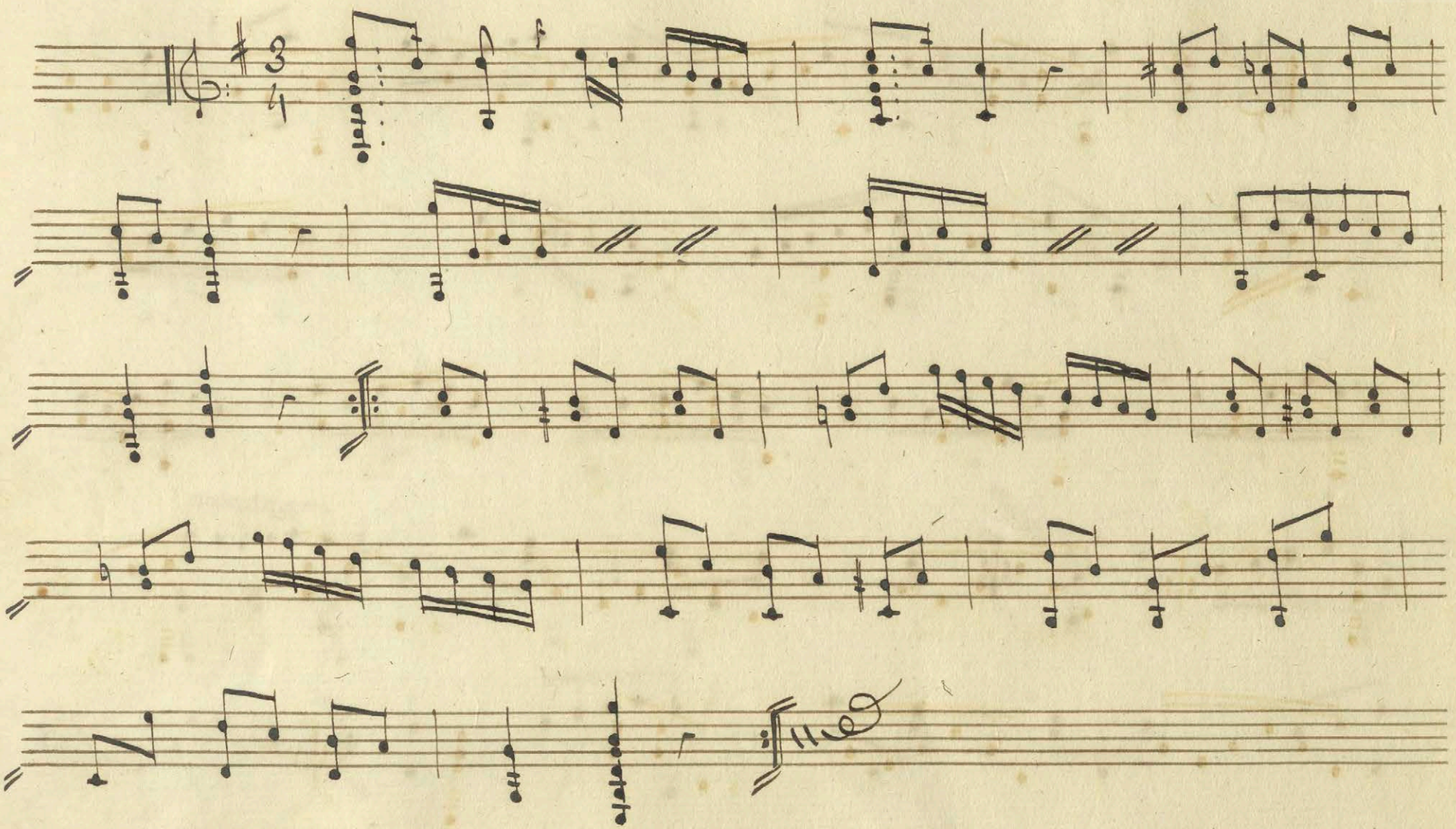


Minuetto



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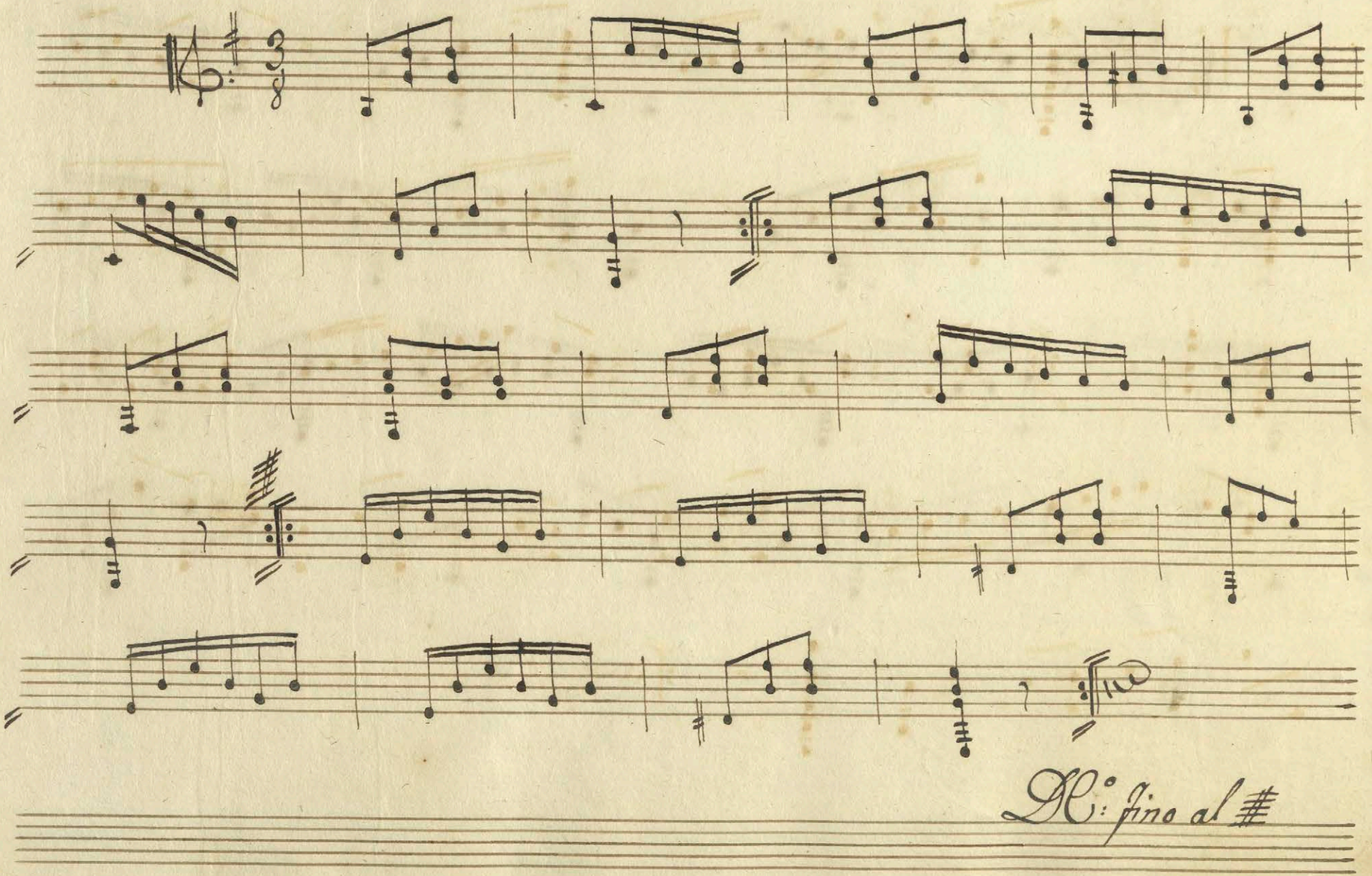

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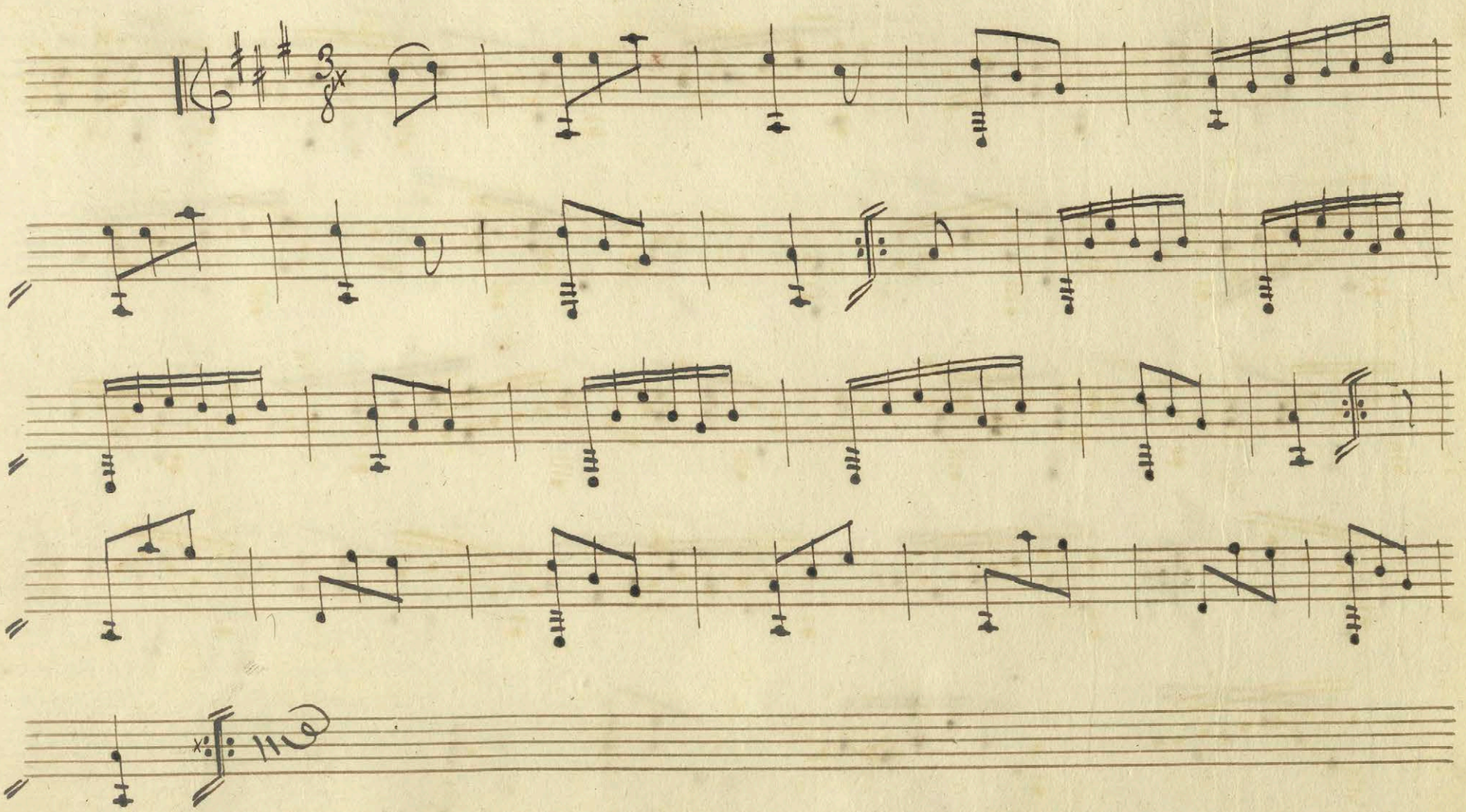

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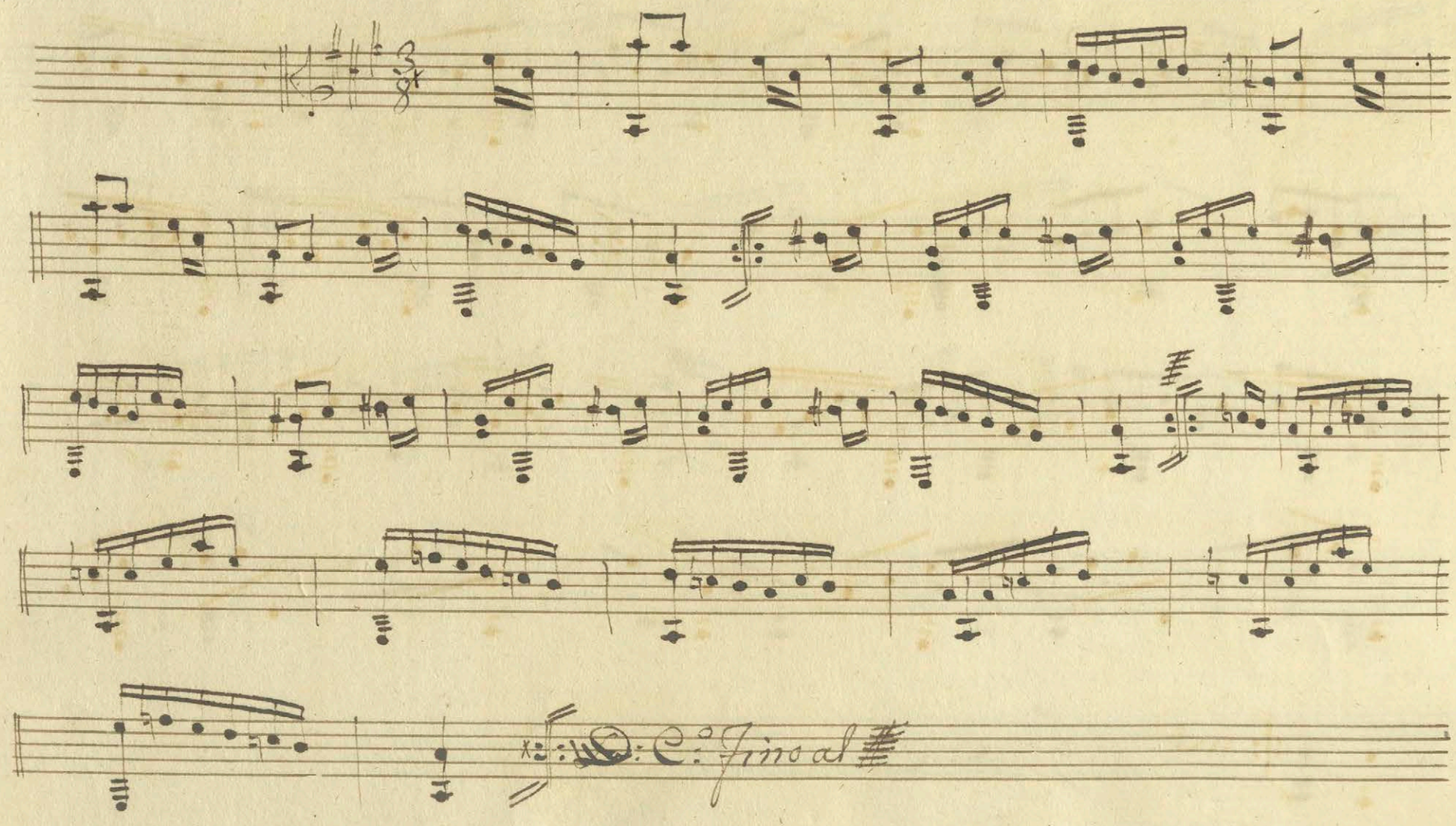

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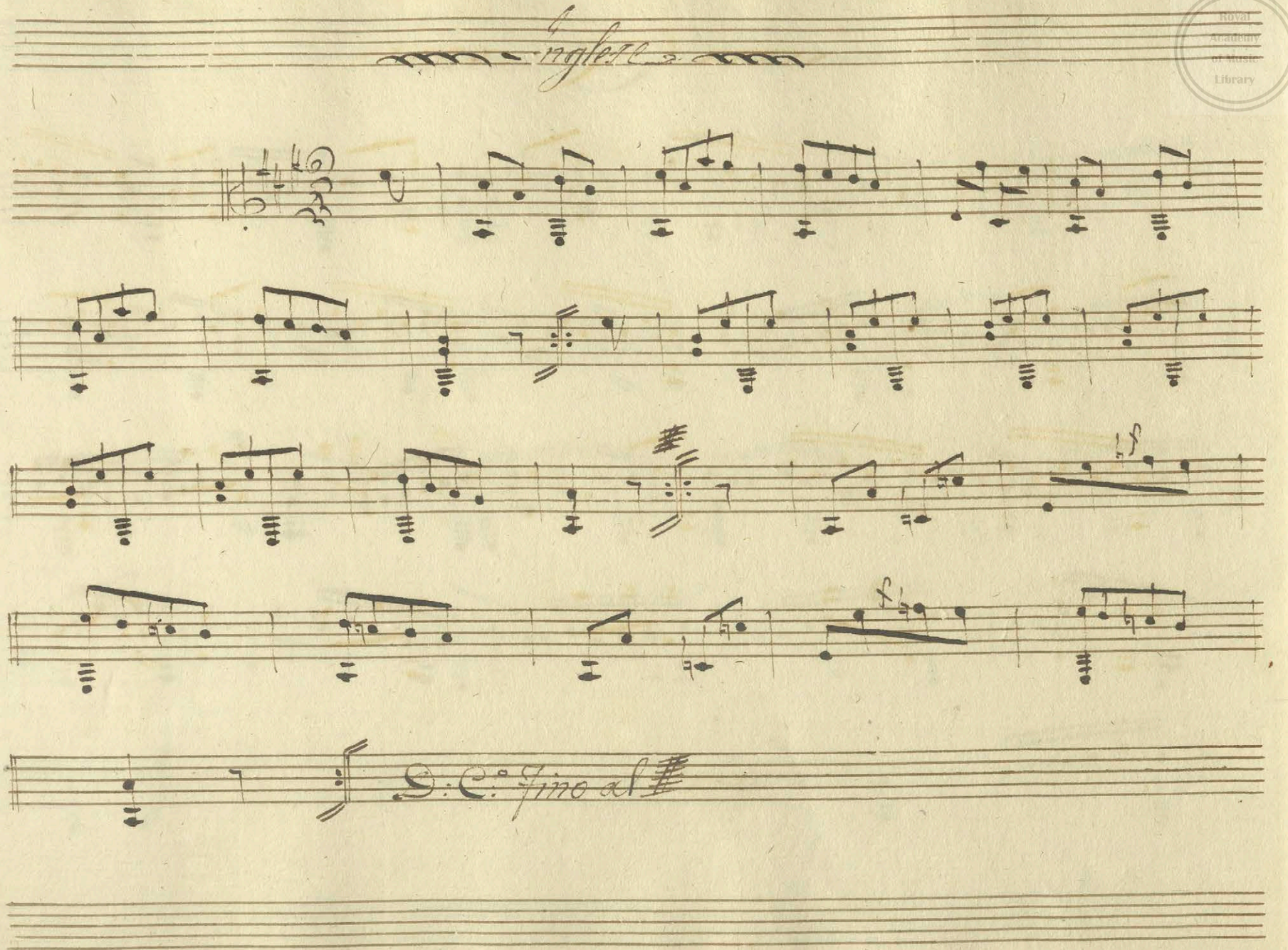

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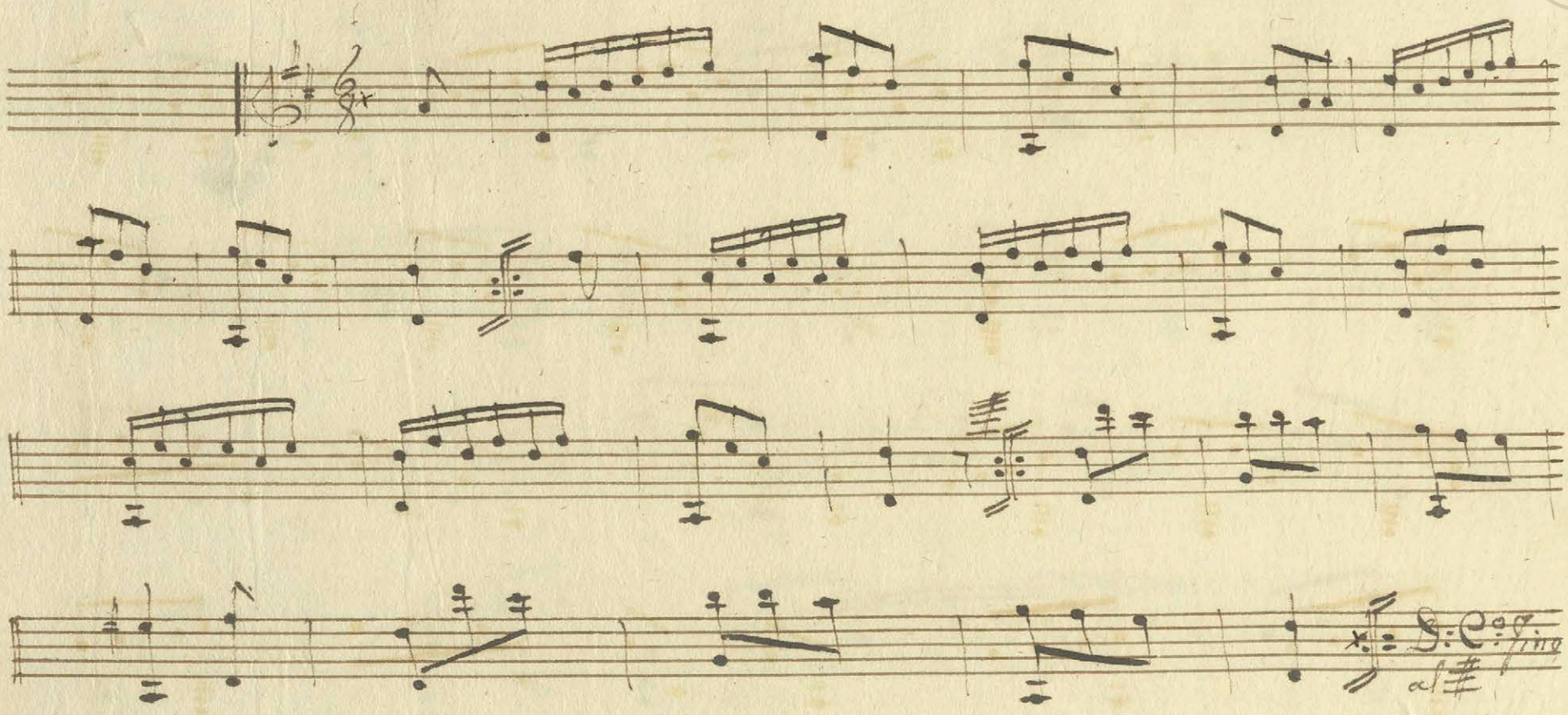

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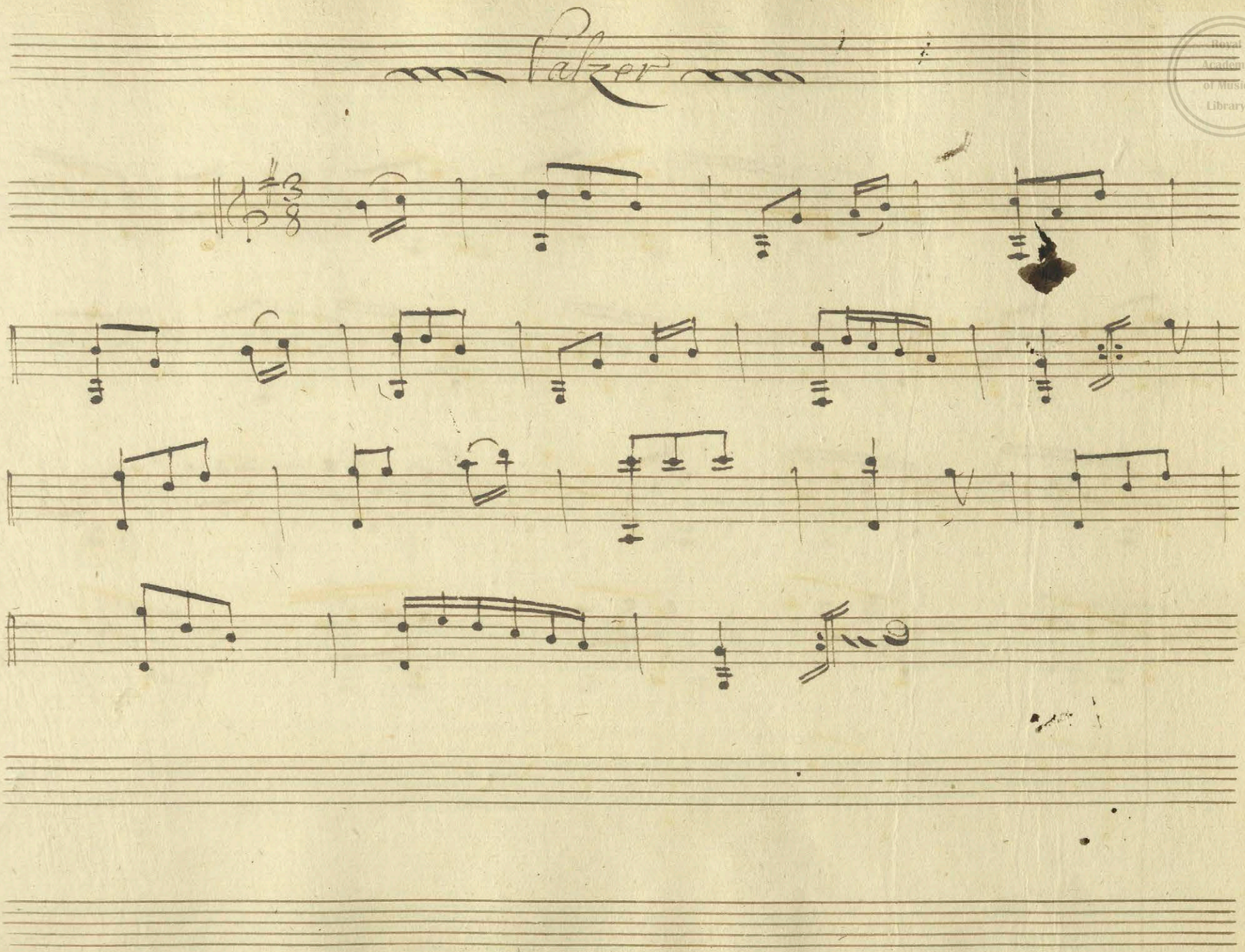

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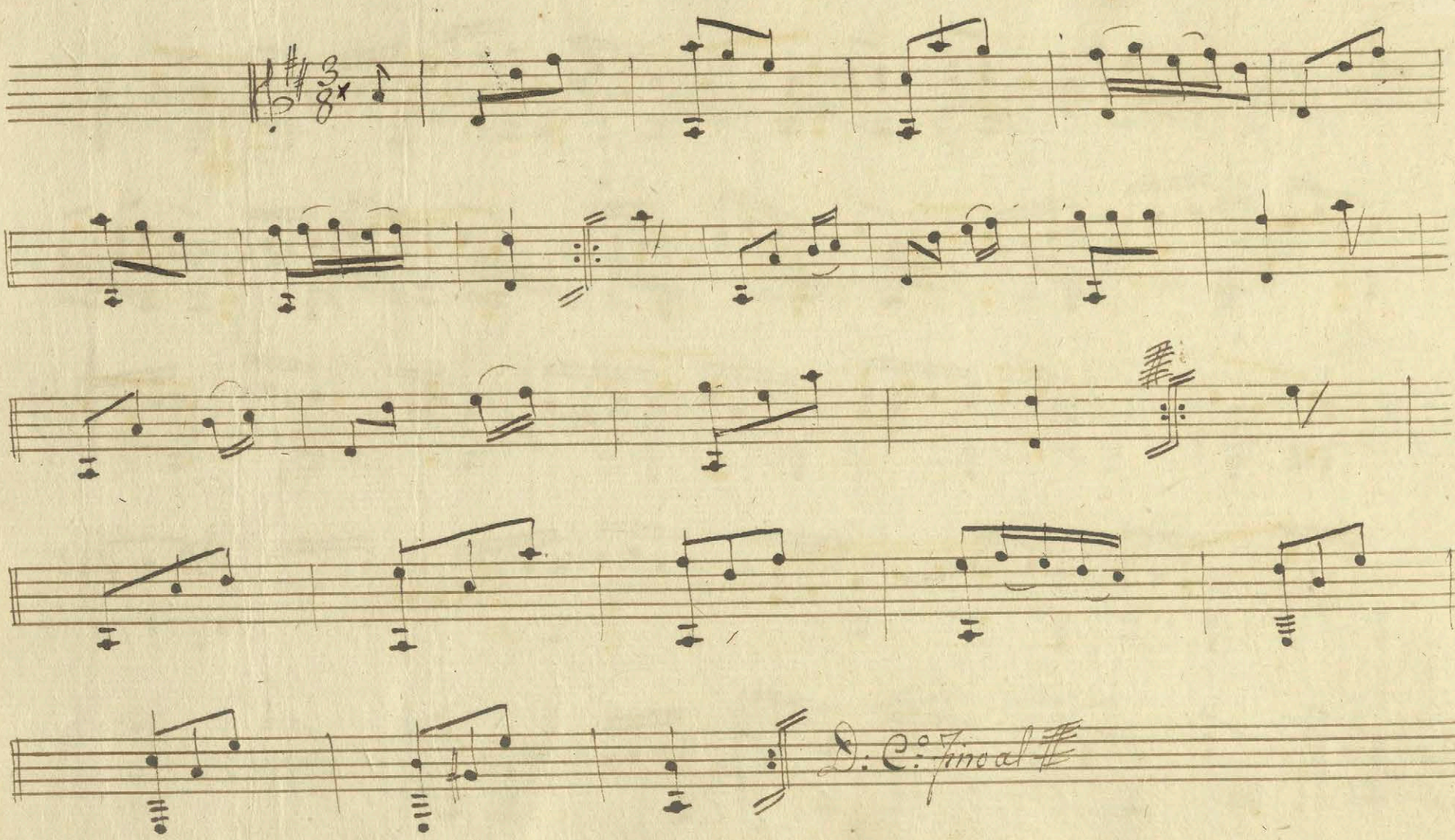

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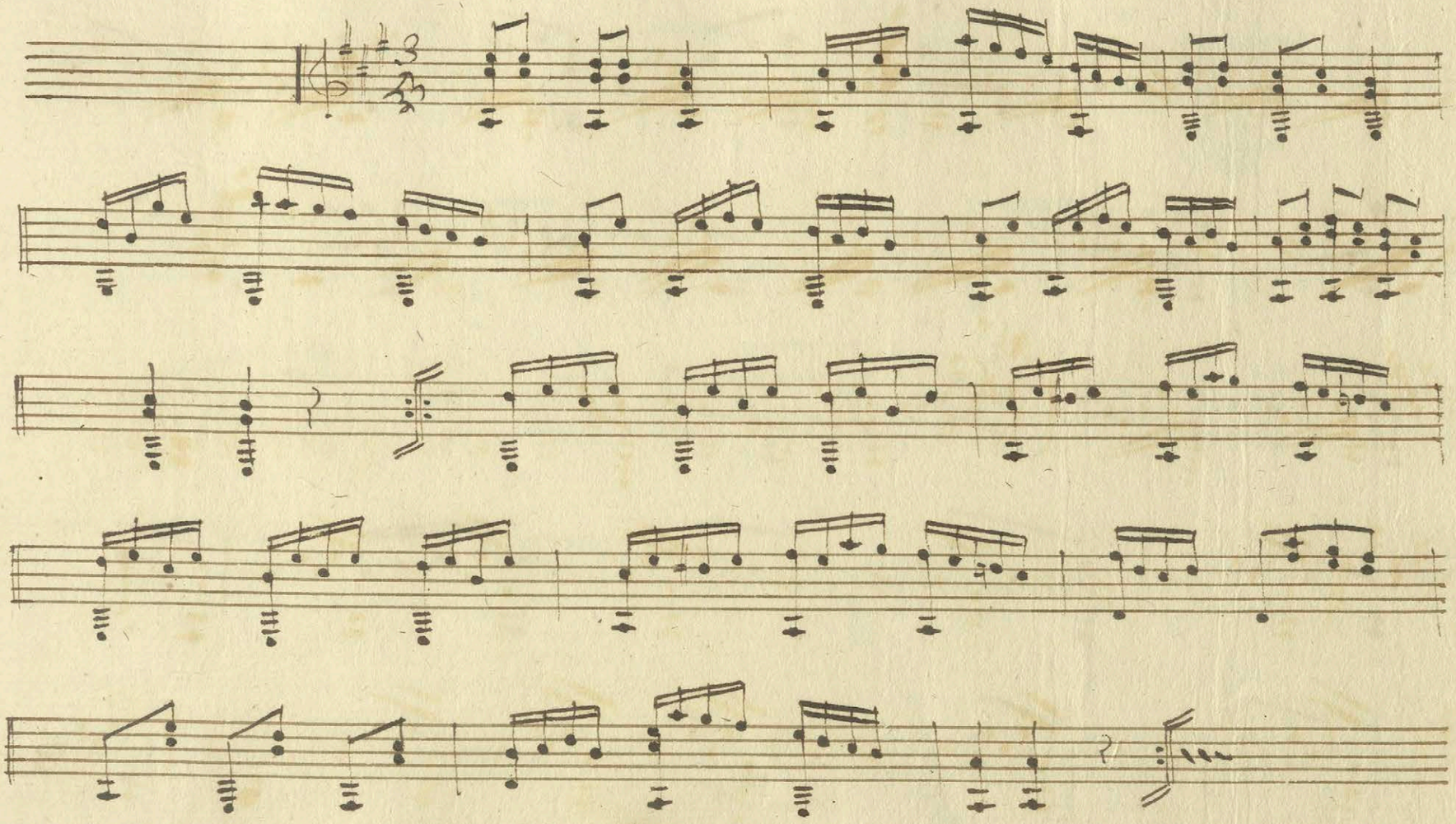

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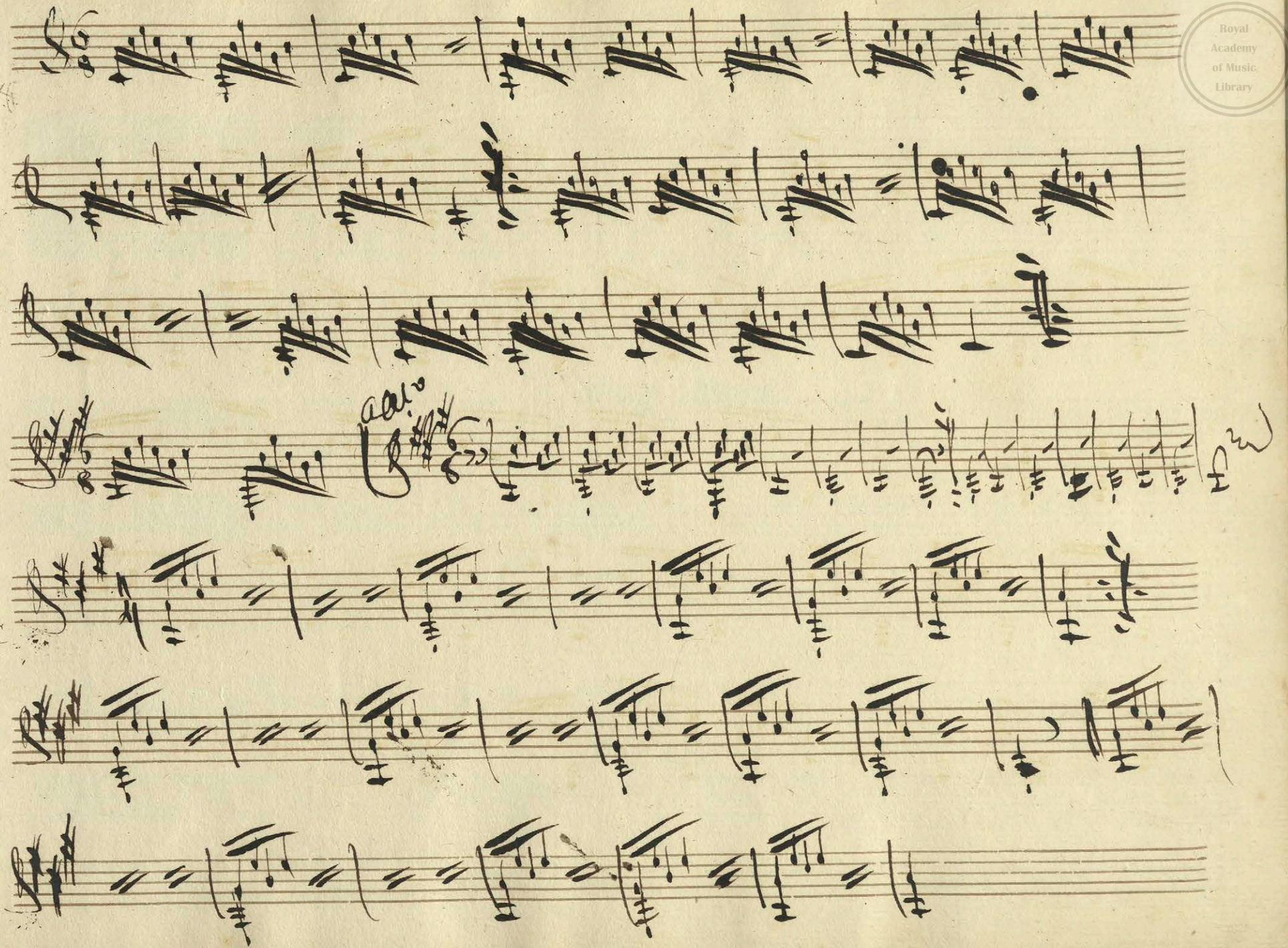

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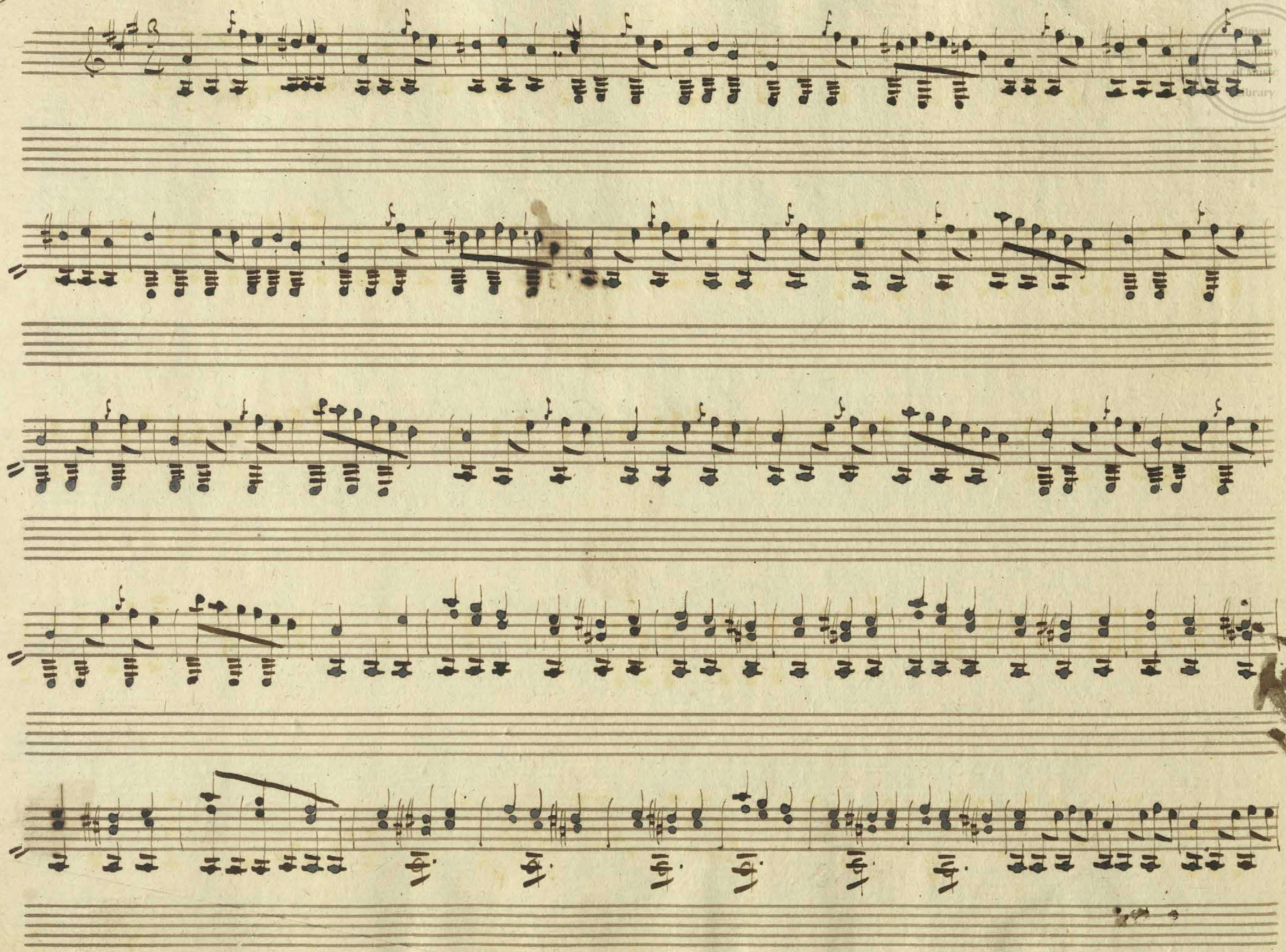
Musica del Sig.r Giuseppe Mosca

Ridotta p.r Chitarra

Dal Sig.r Giuseppe Boccomini



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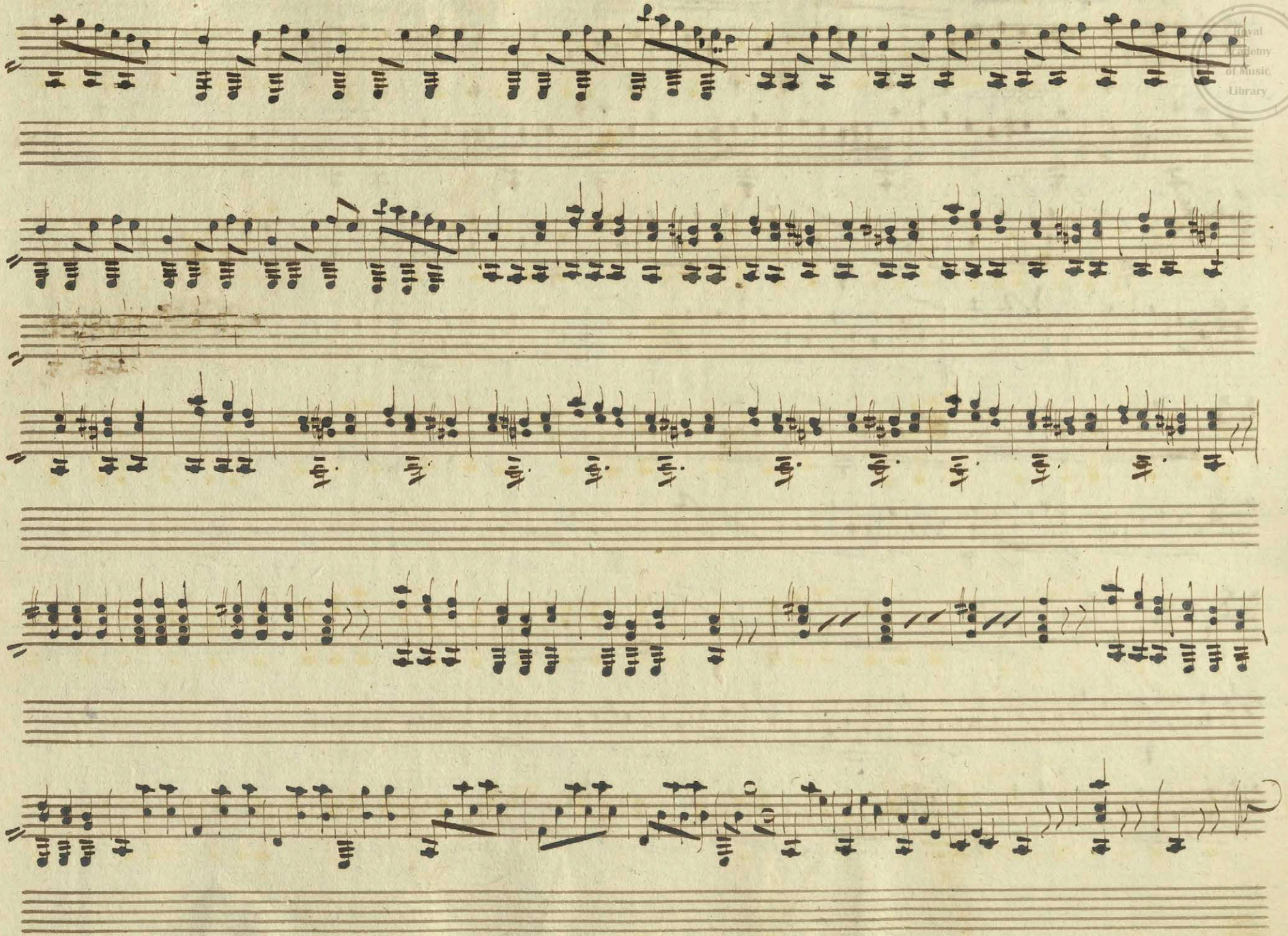

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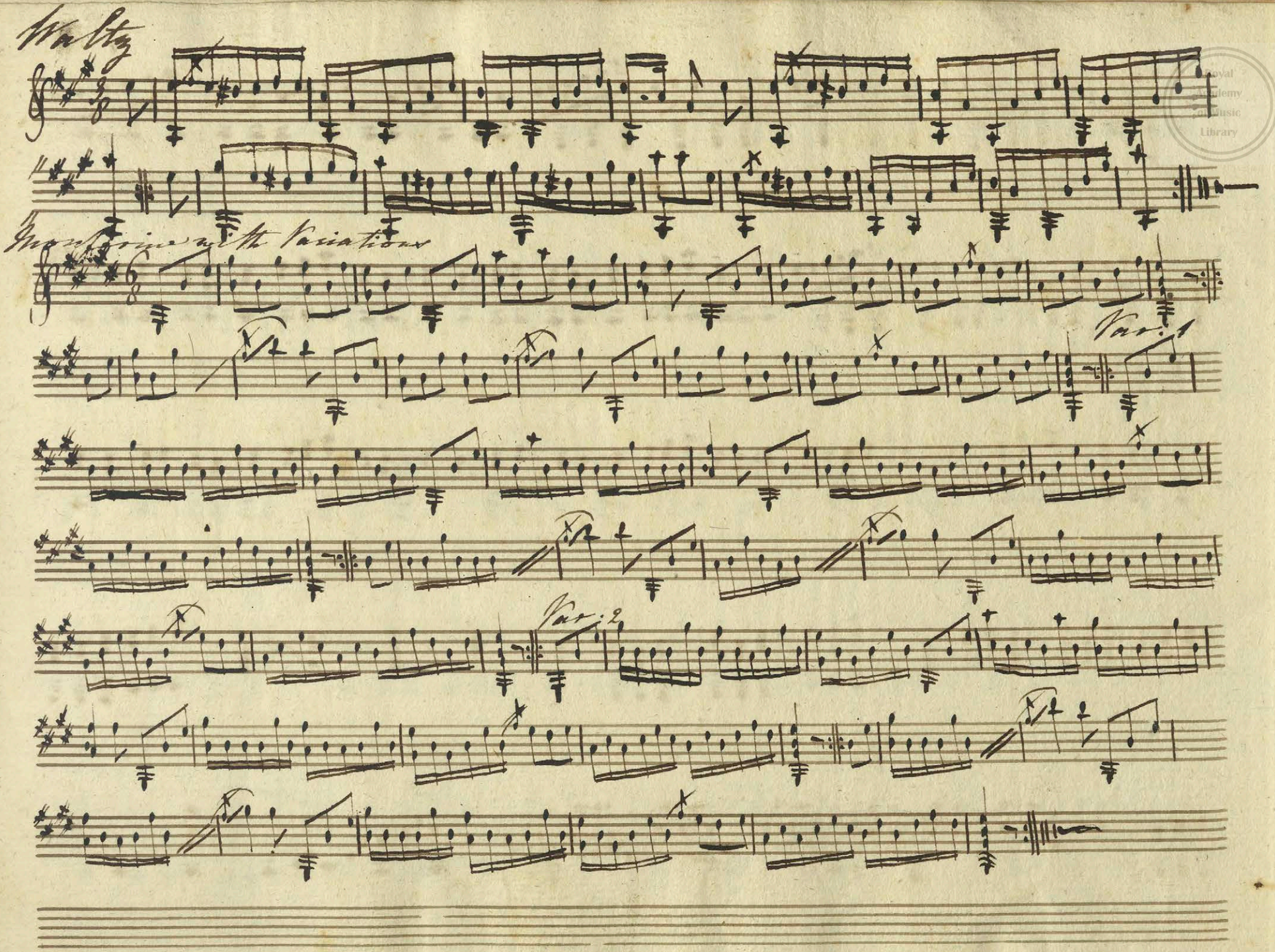
Waltz
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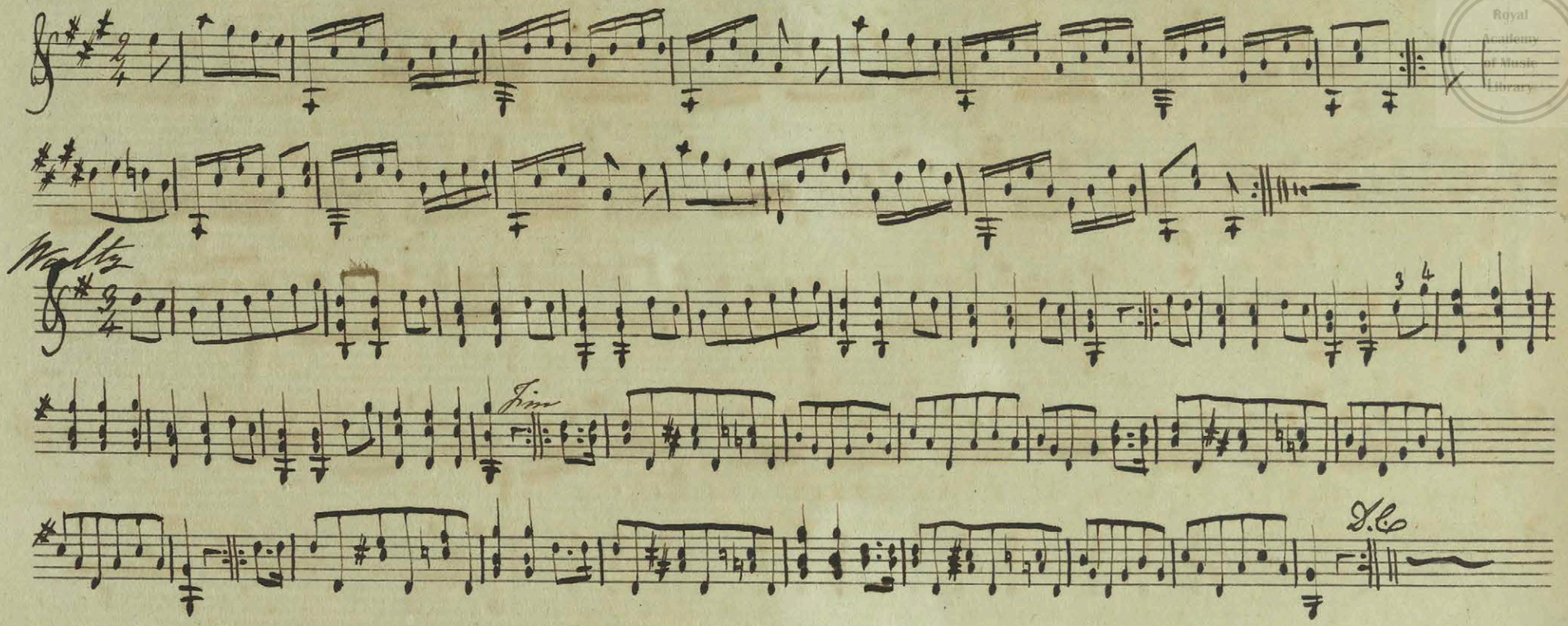

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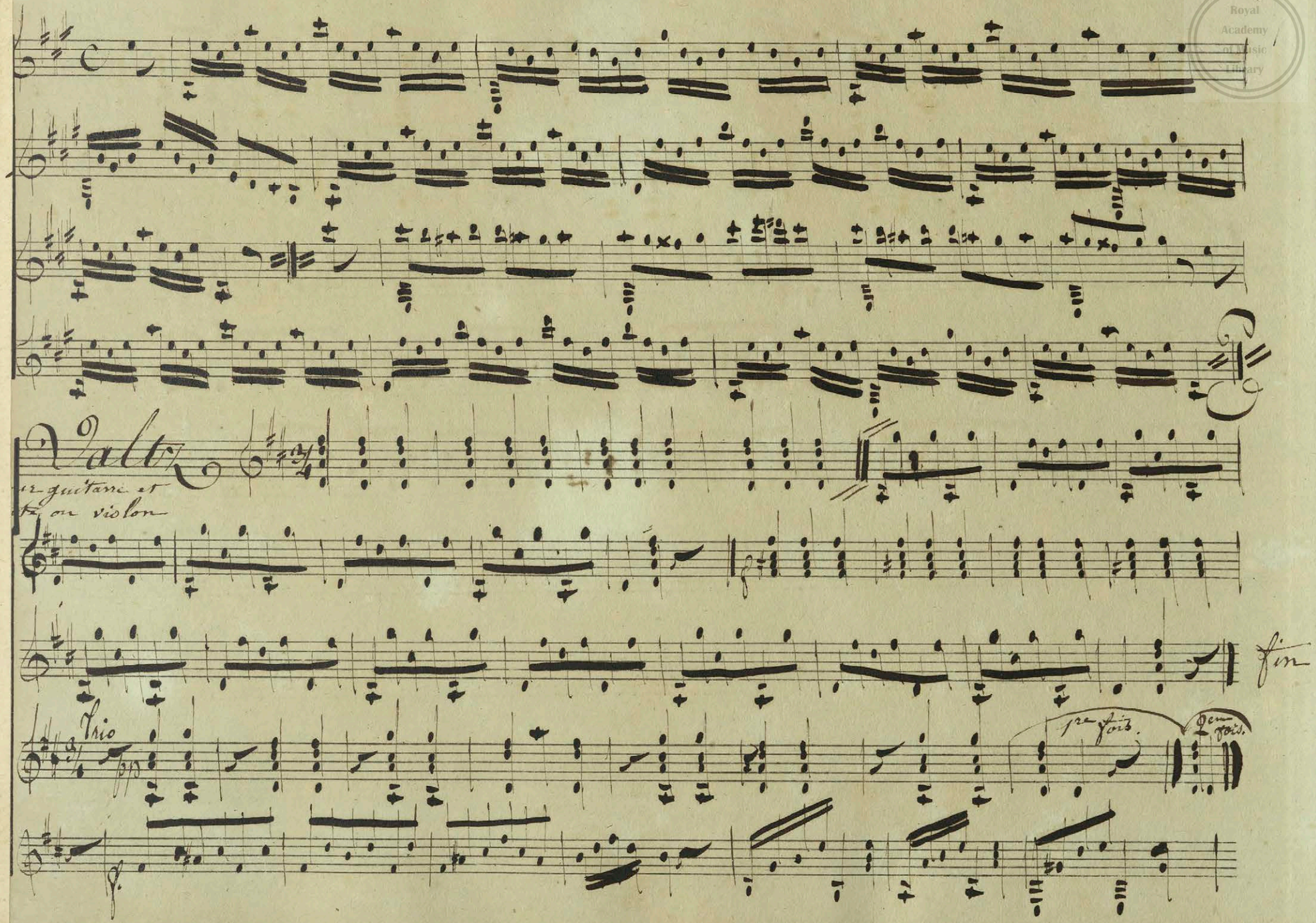

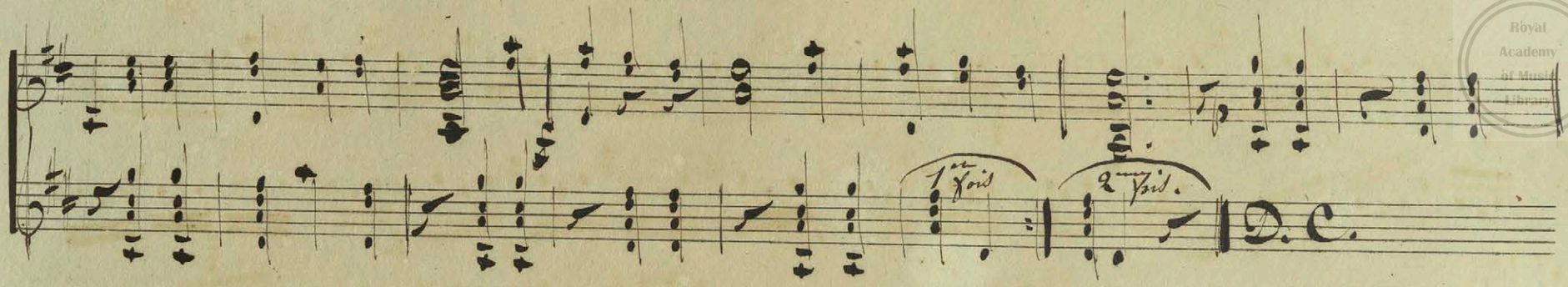
1re Fois
2me Fois
D.C.

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2G, VtG, GtF, voc G-Ital

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Musique

pour

Guitarre.

Genéve den 8ème Mai 1817.

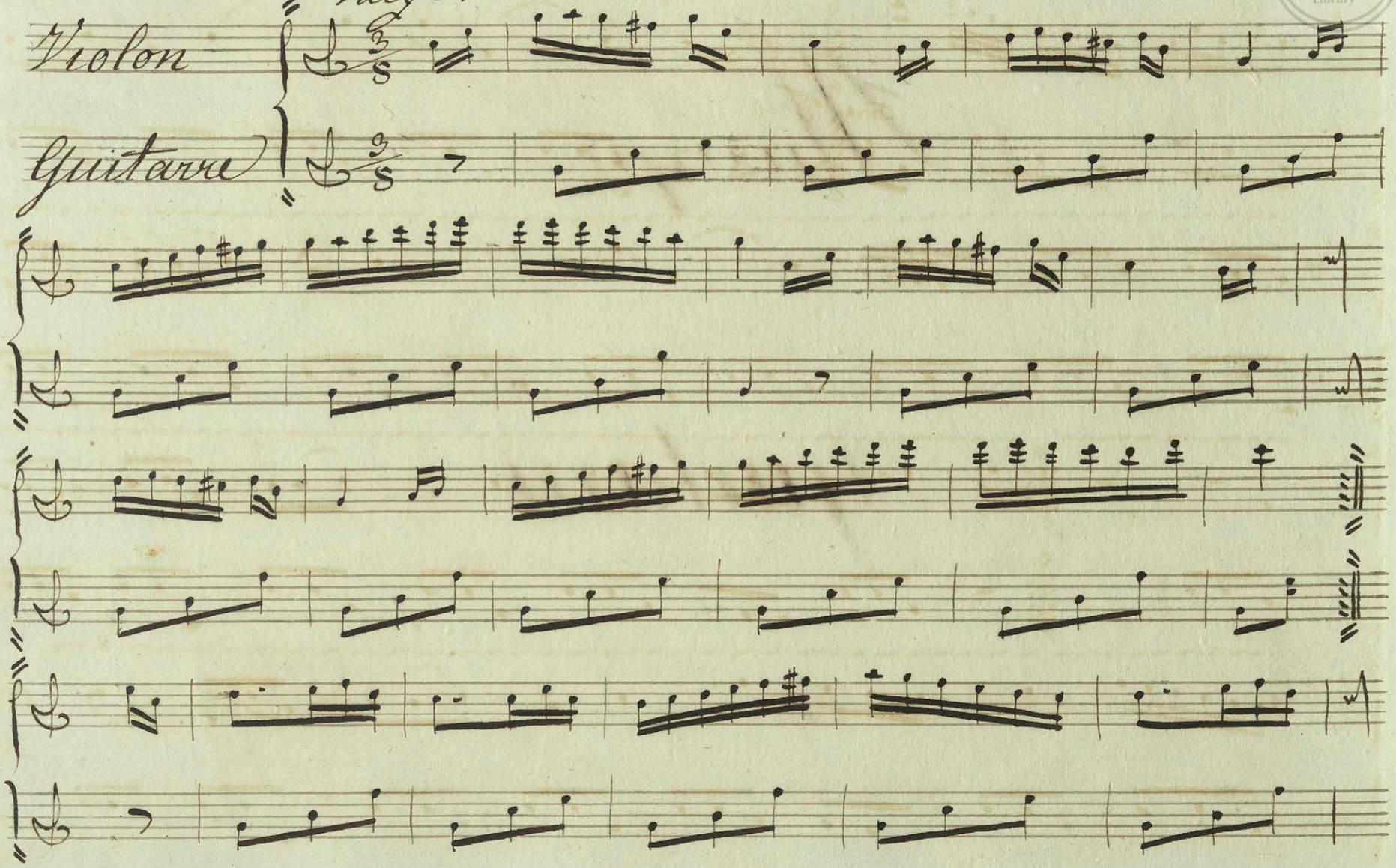
J. Schimp:

Royal Academy of Music Library

Valse.

Violon

Guitarre



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8va

Fine Trio.

Solo.

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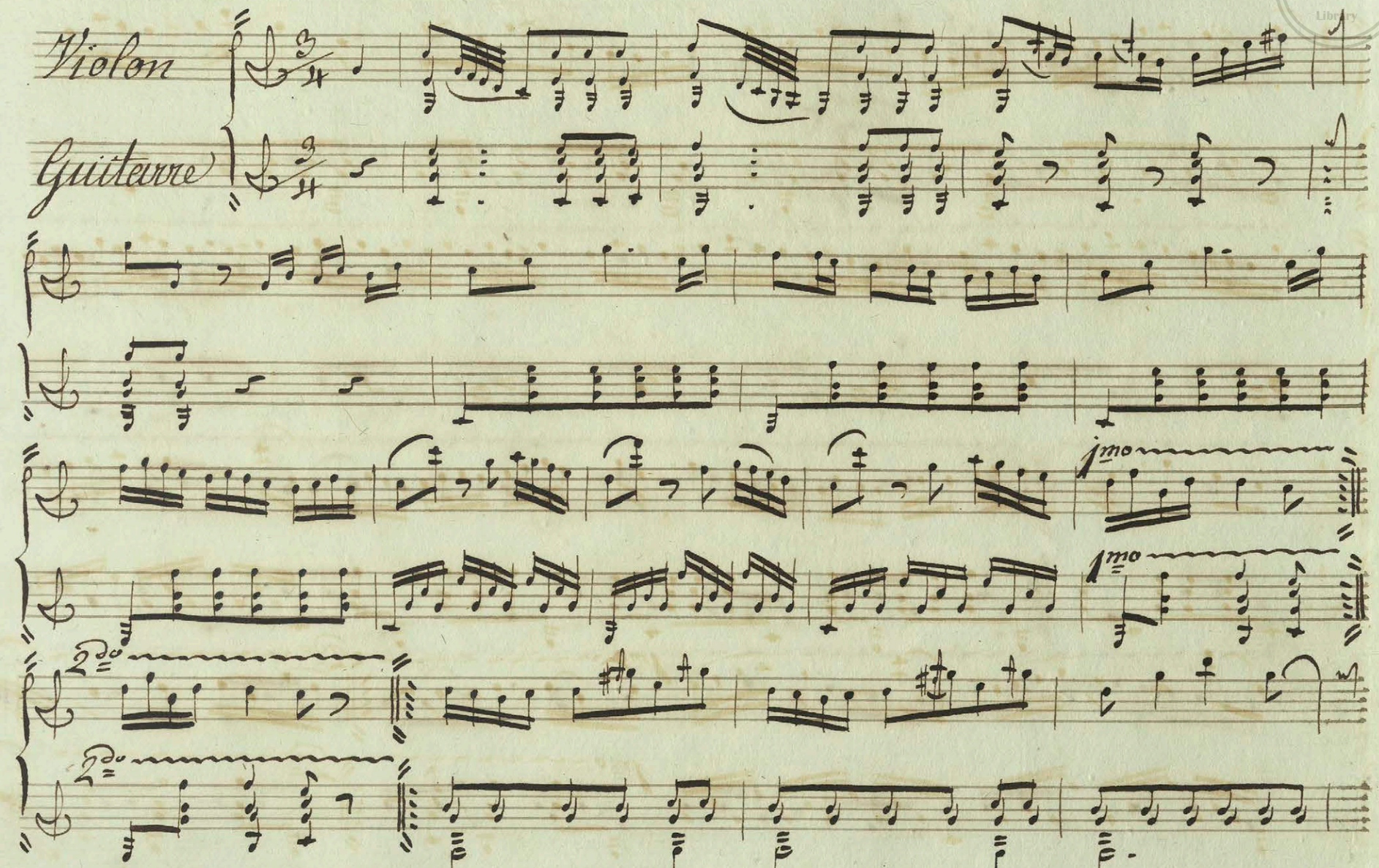

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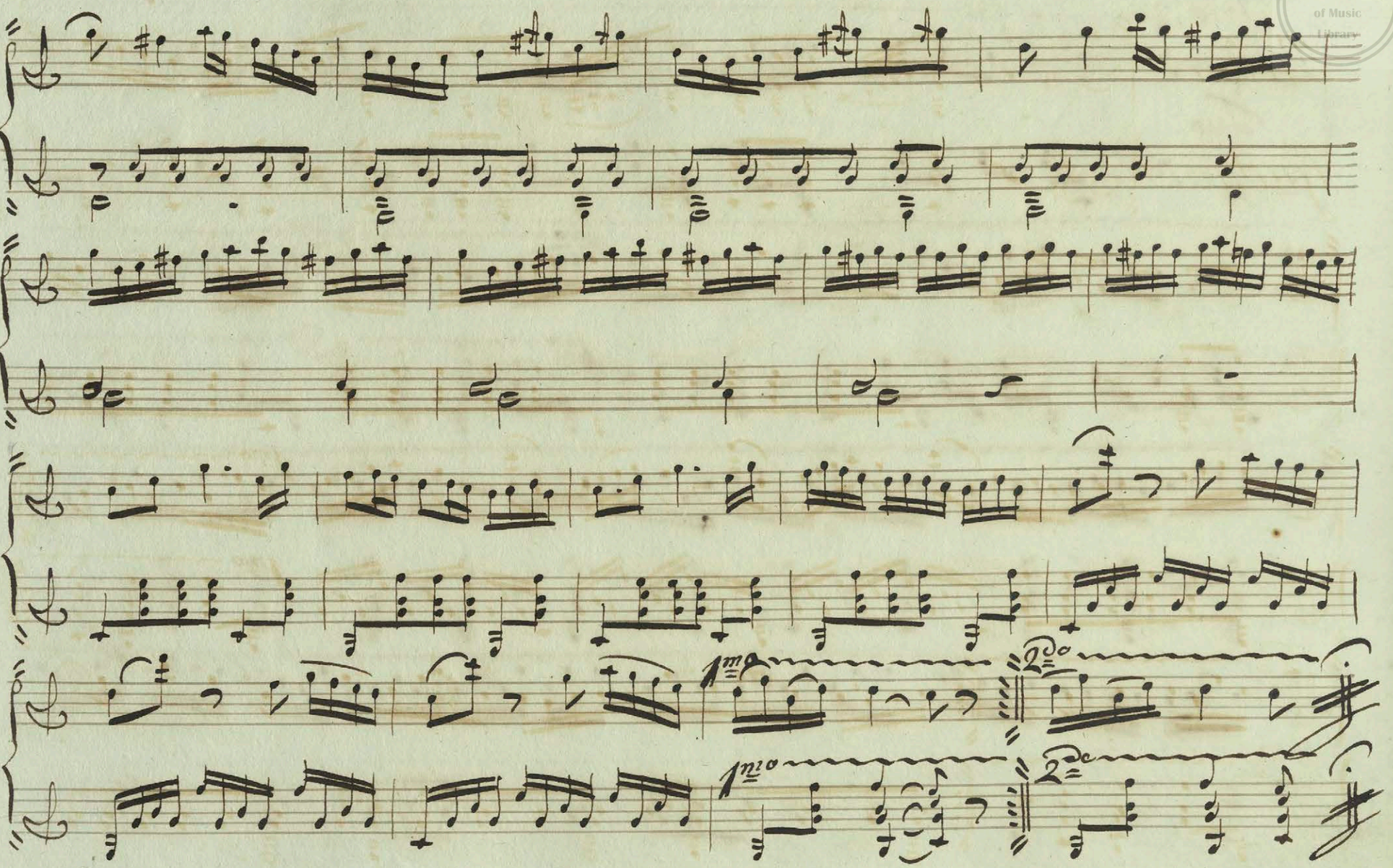

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Trio. 8va

Trio.

1mo 2do

1mo 2do

Solo.

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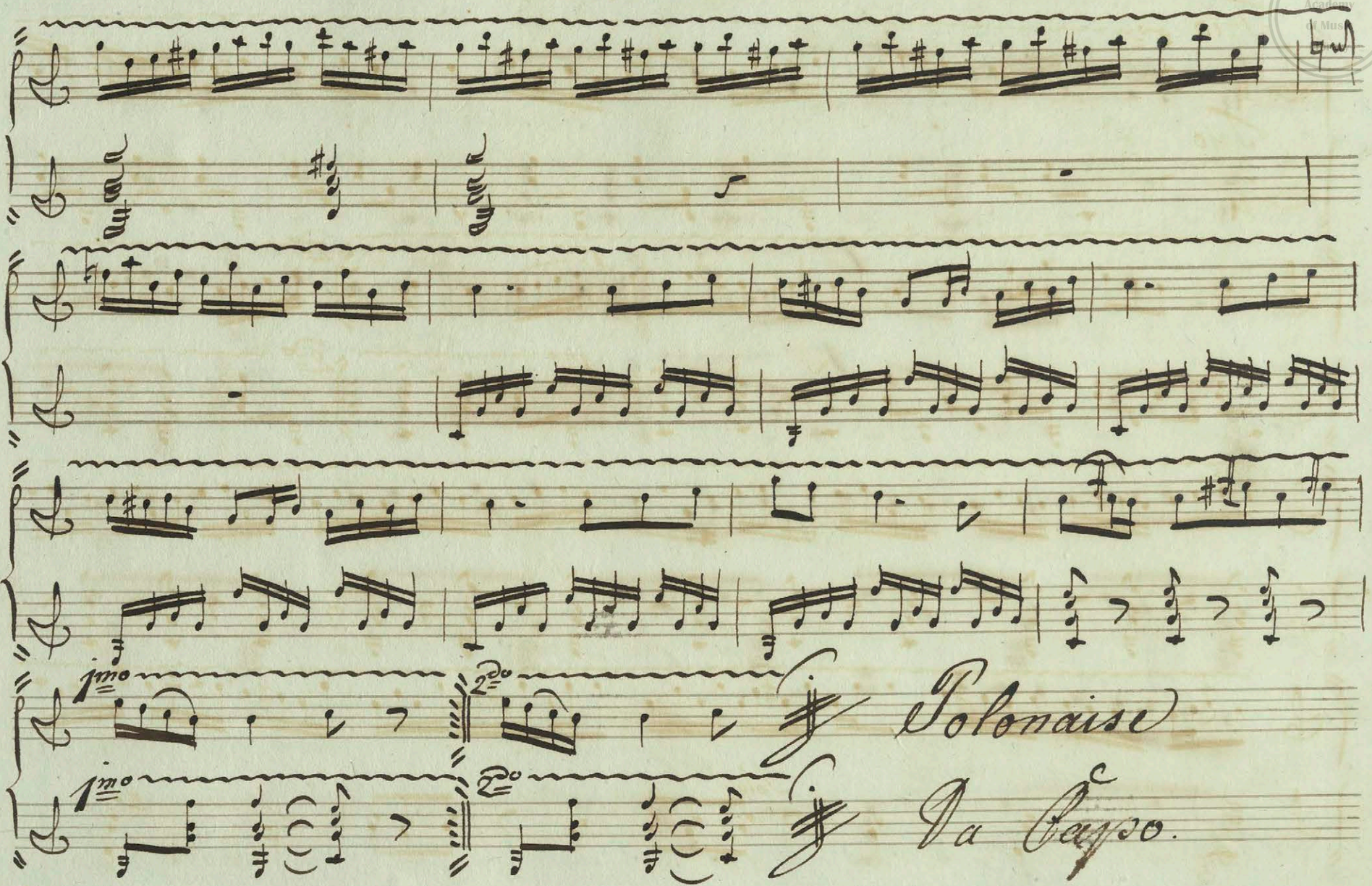

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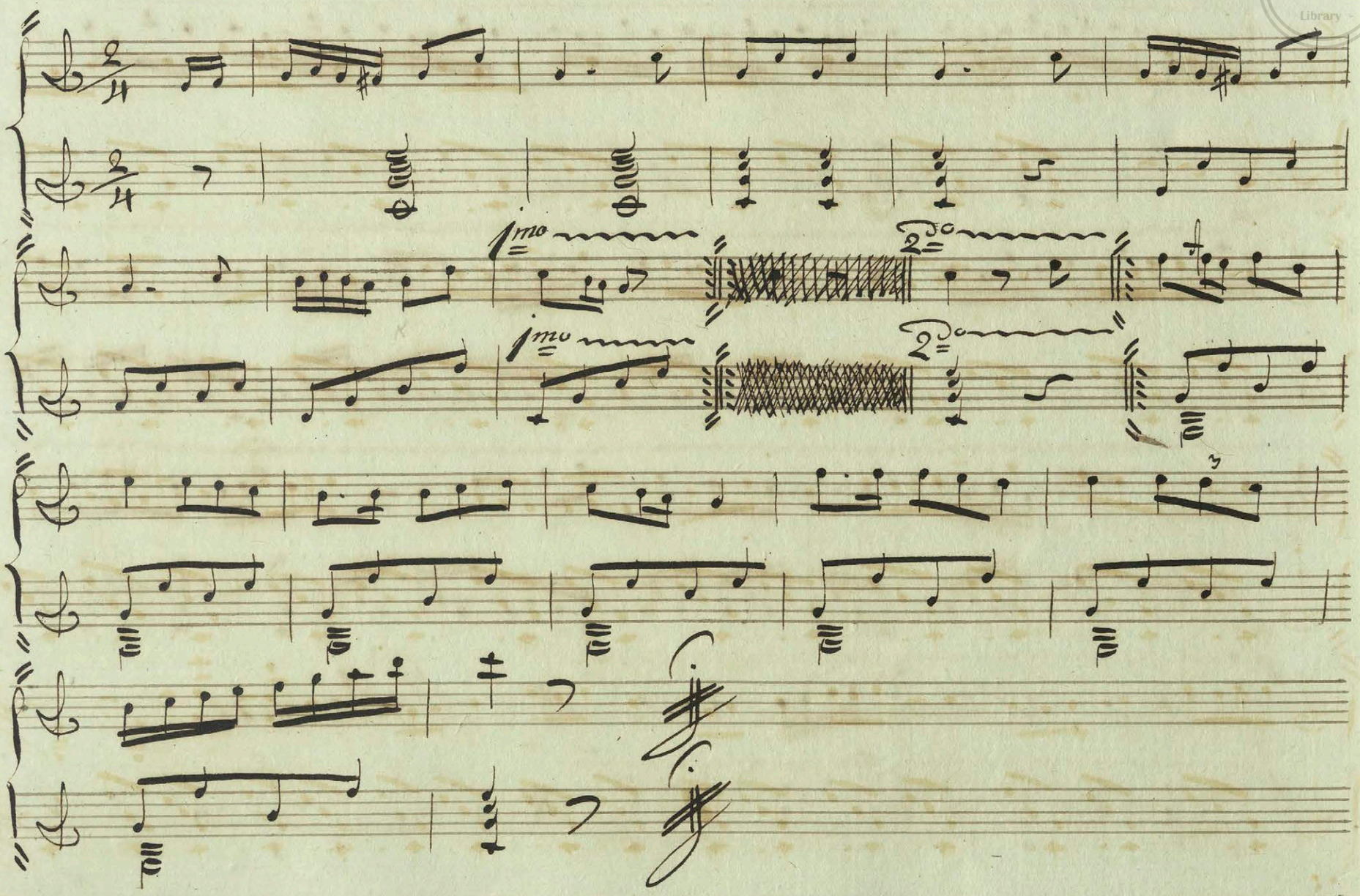

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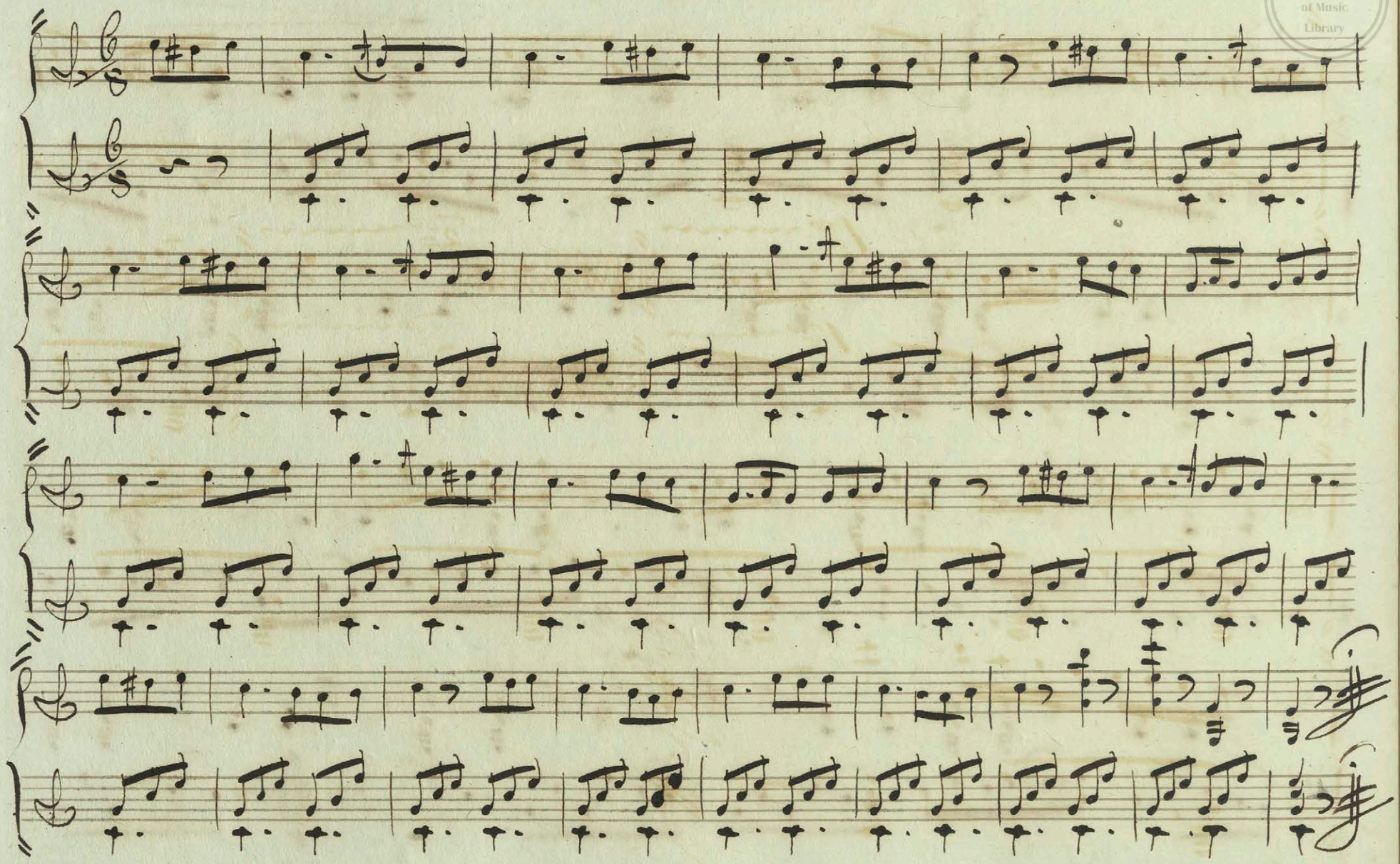
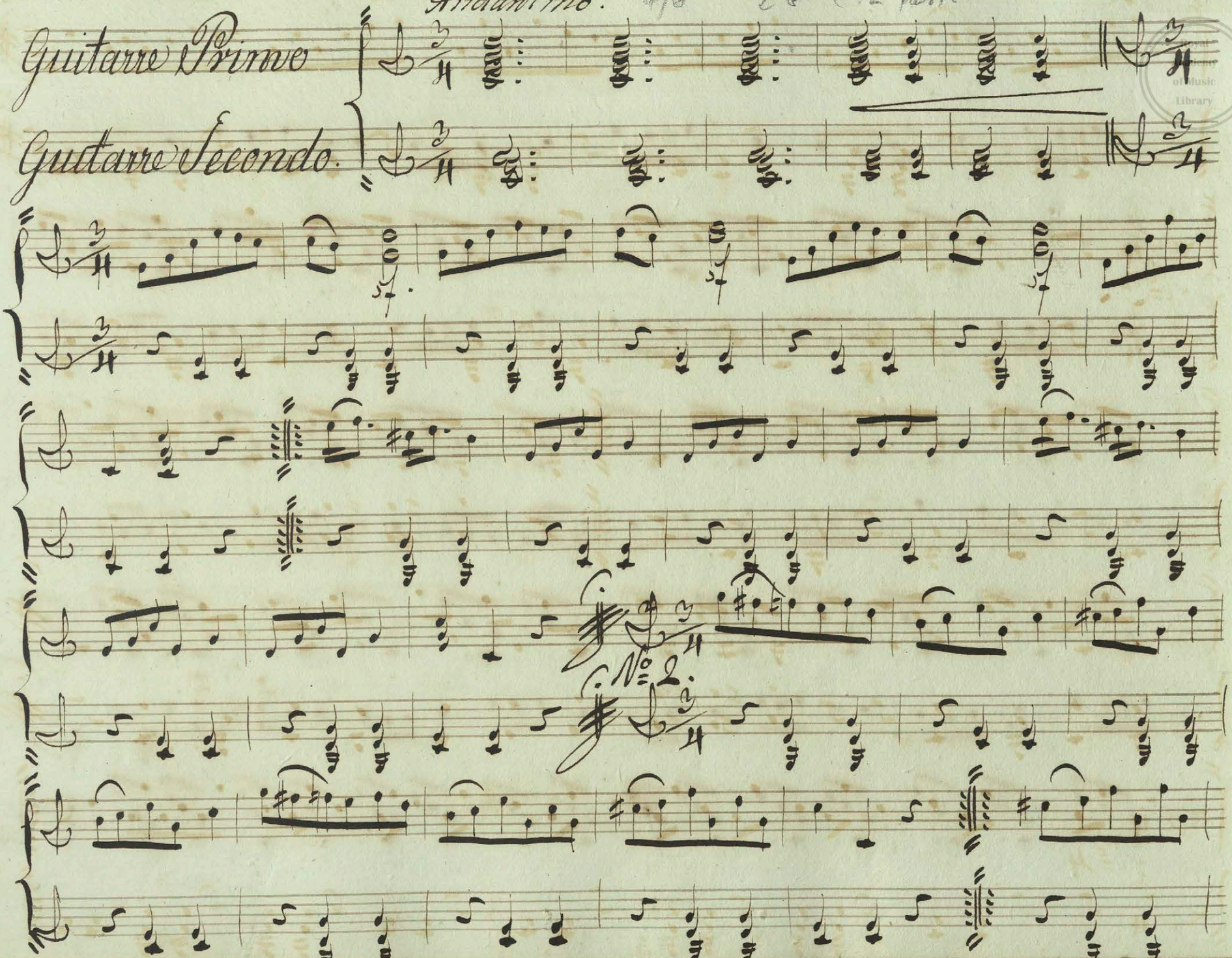


Andantino. 4/6 2 G (12 parts)

Guitarre Primo

Guitarre Secondo.



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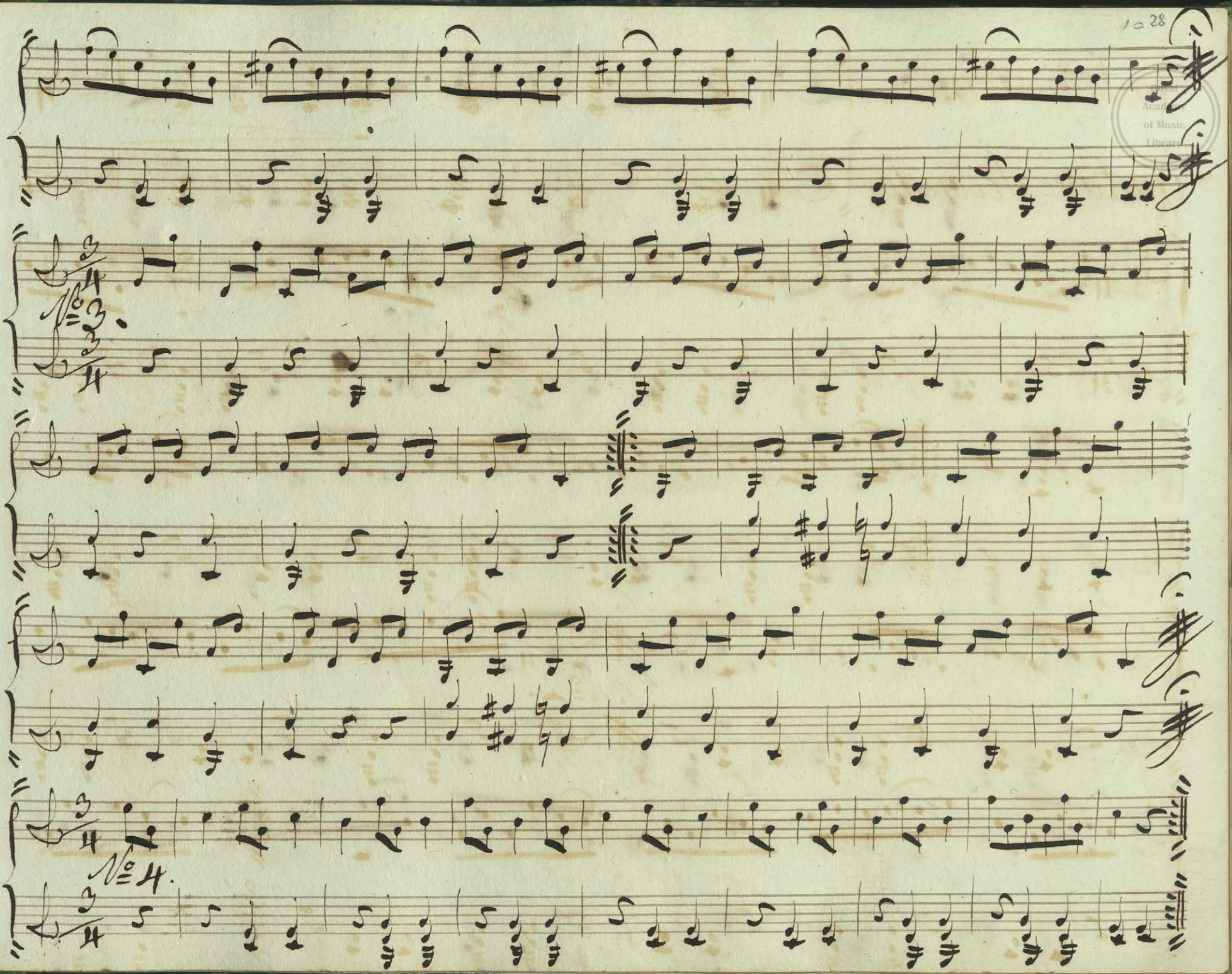

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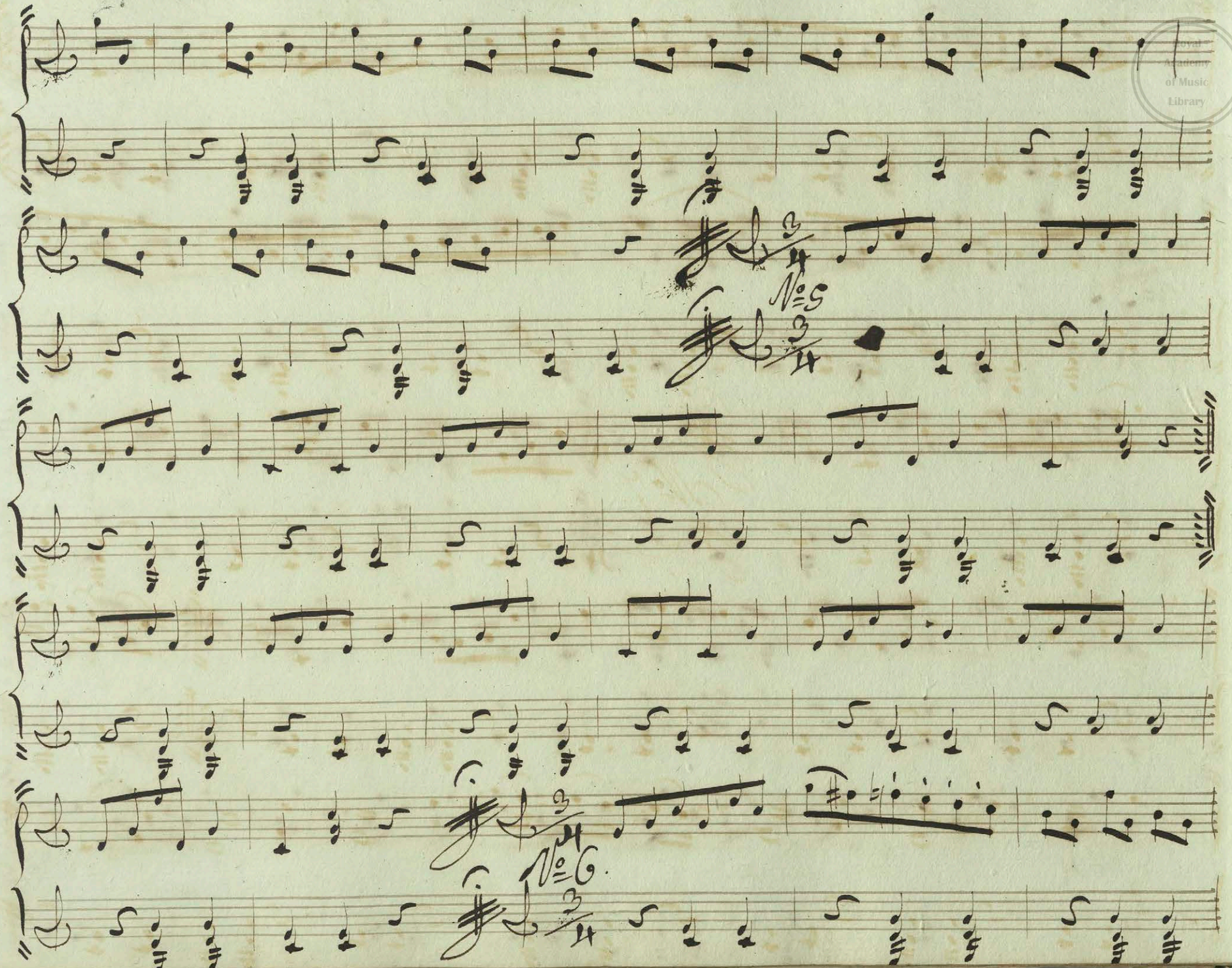

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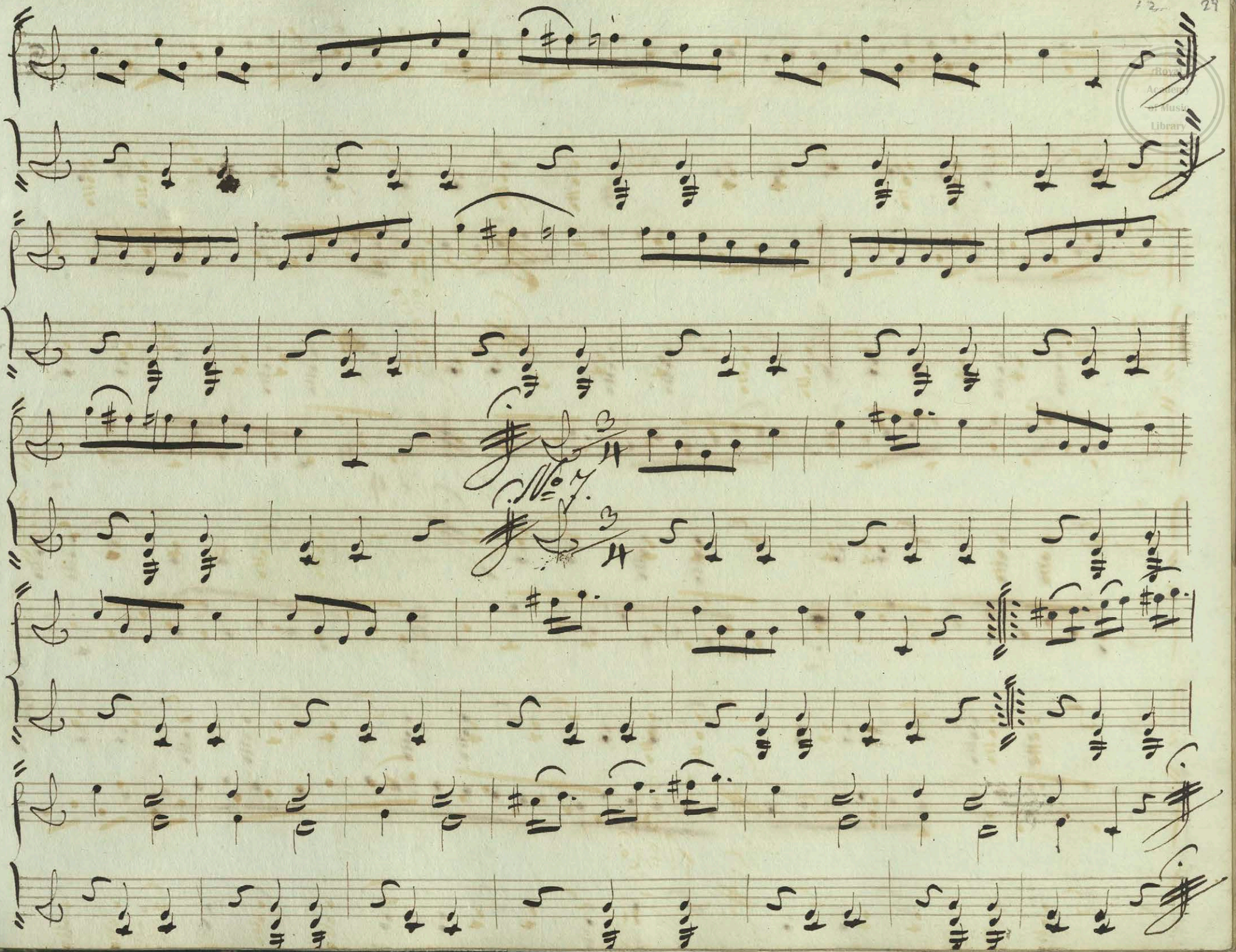
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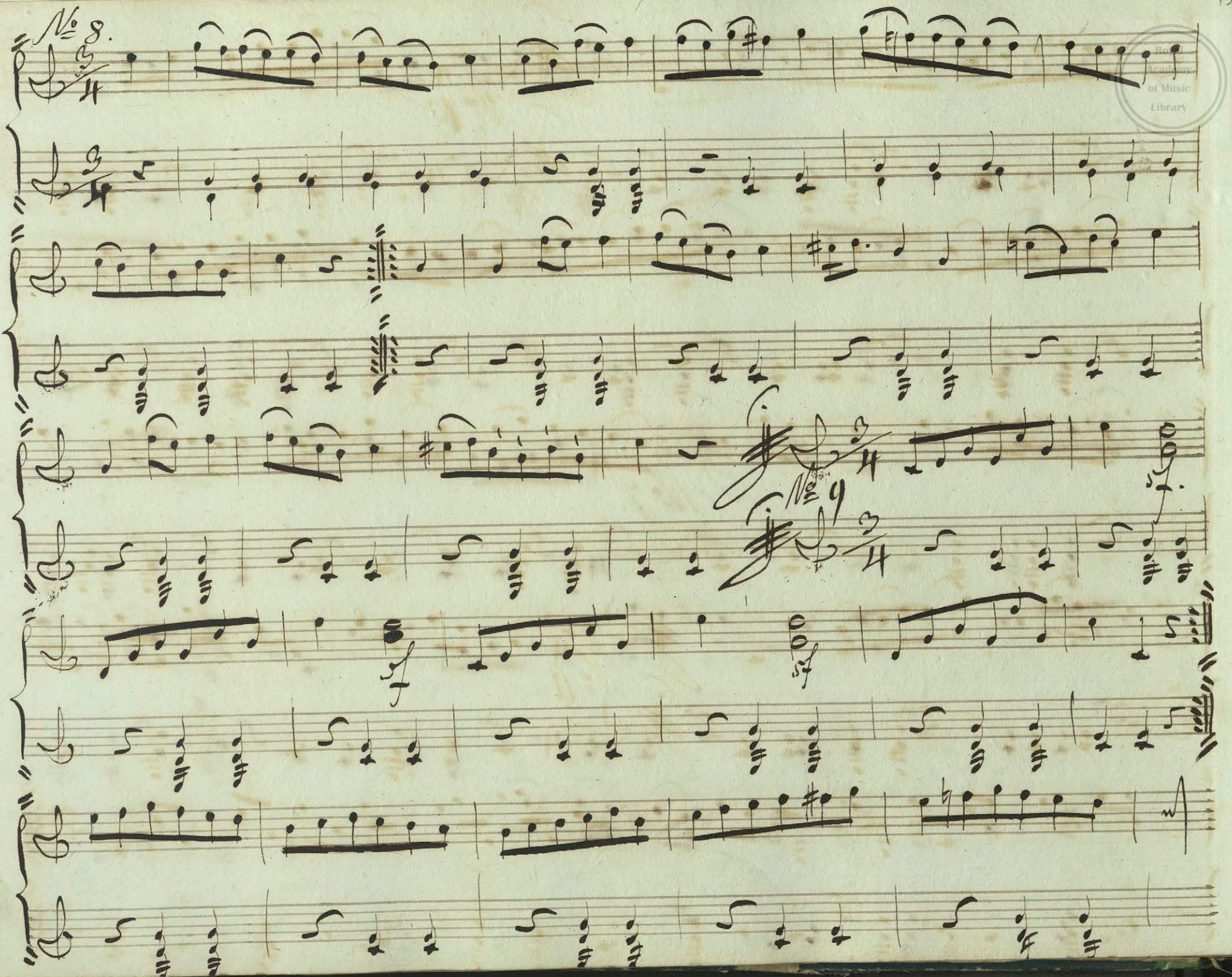

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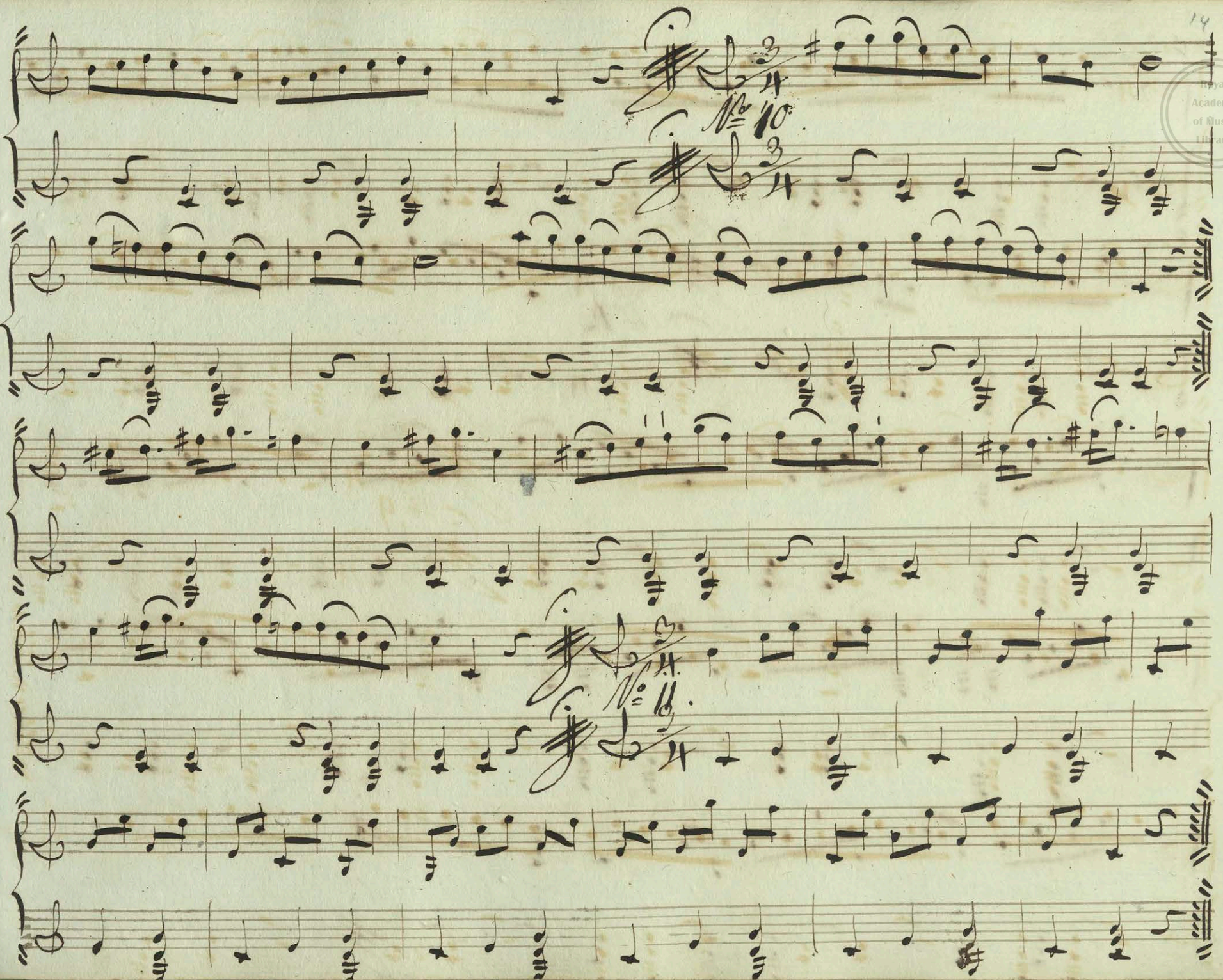

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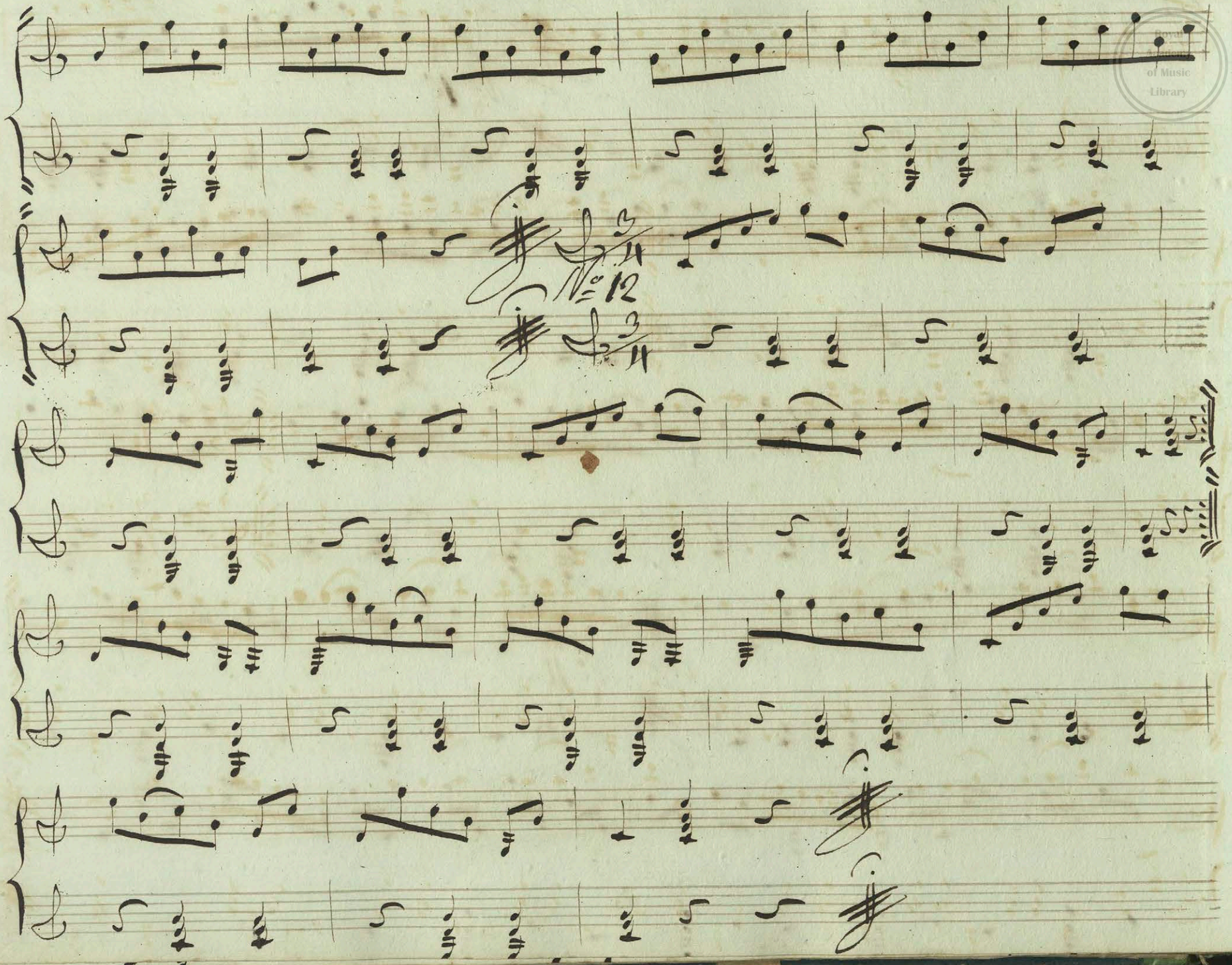

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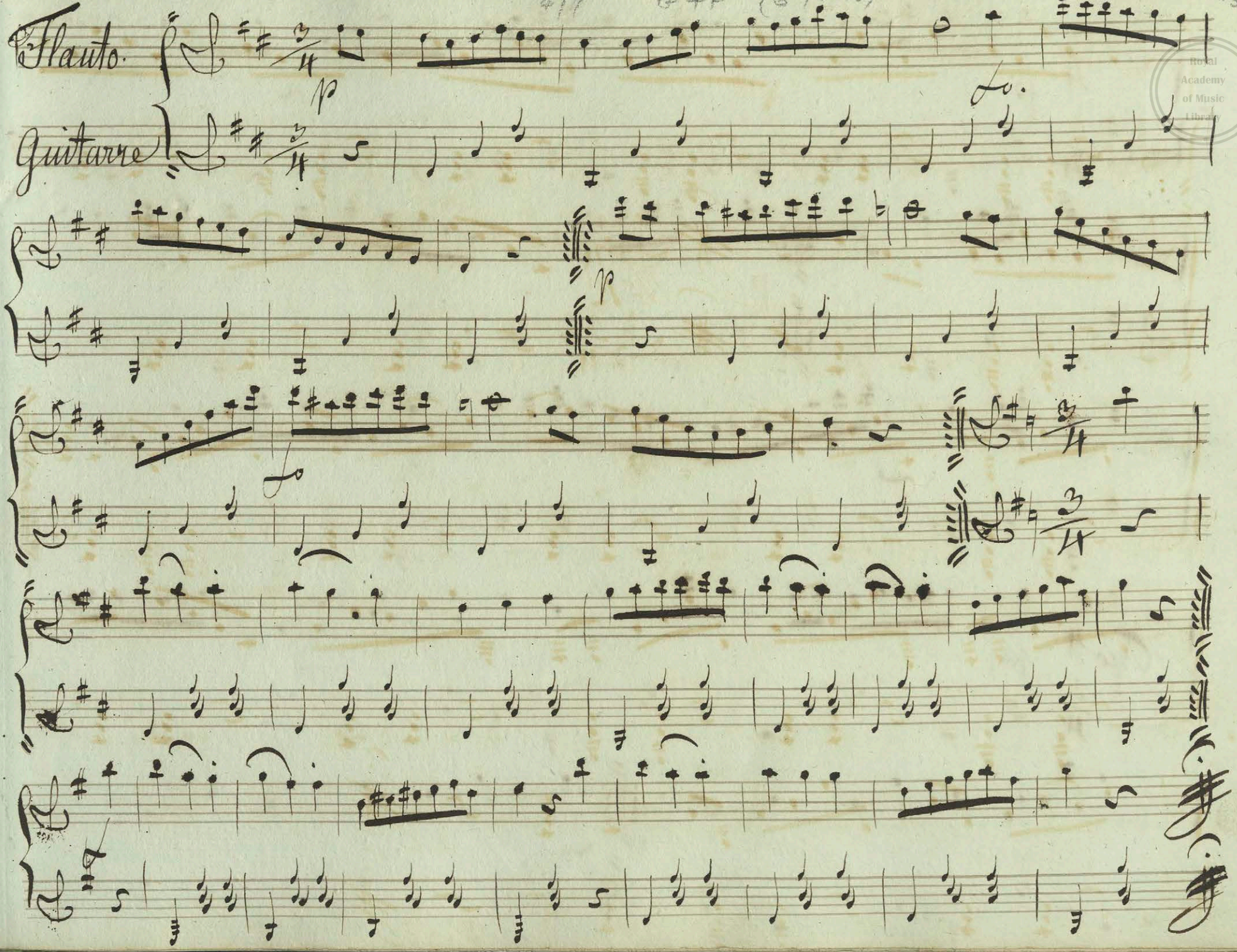
4/7 G+F (6 parts)

1631



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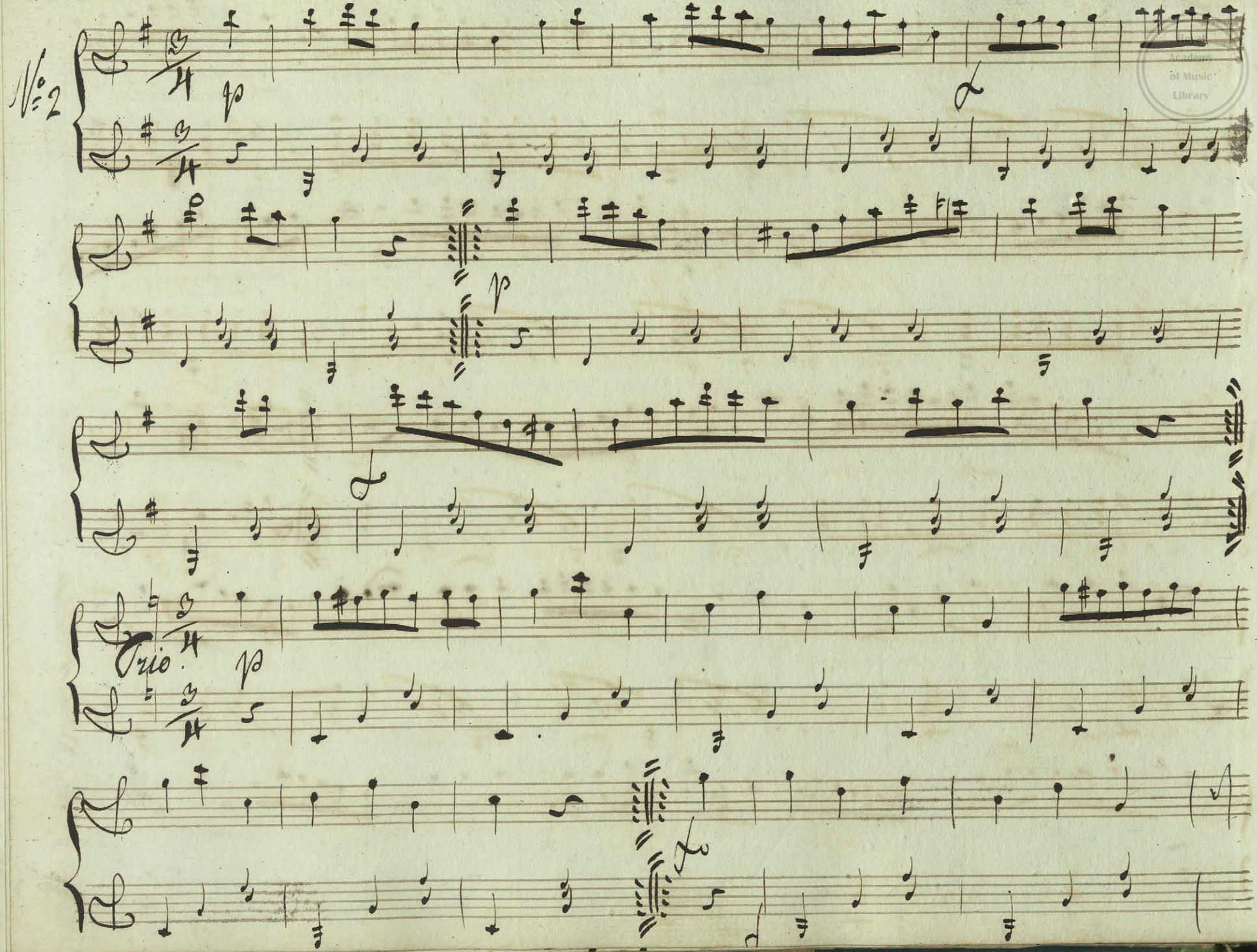

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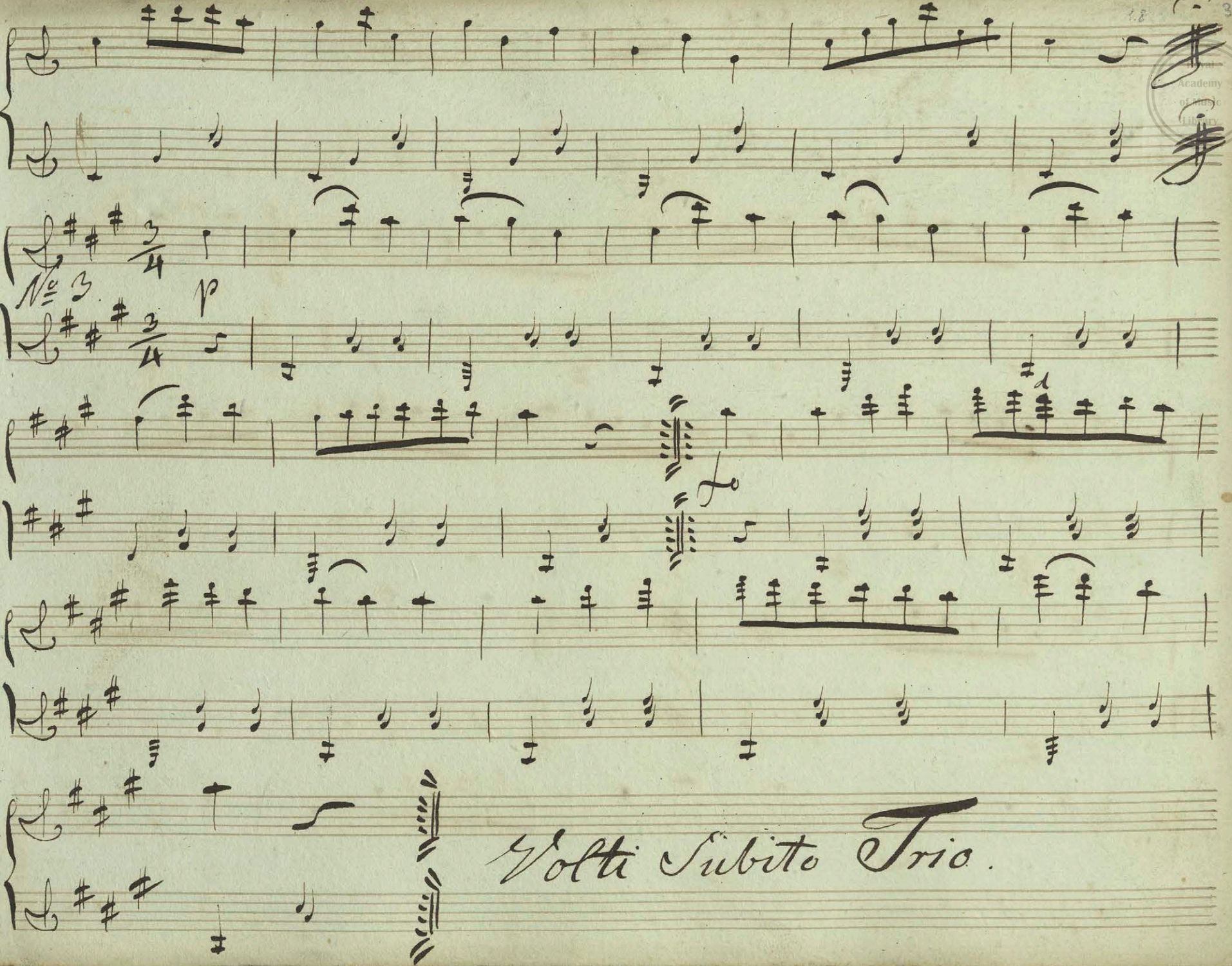
No 3
p
f
Volti Subito Trio.

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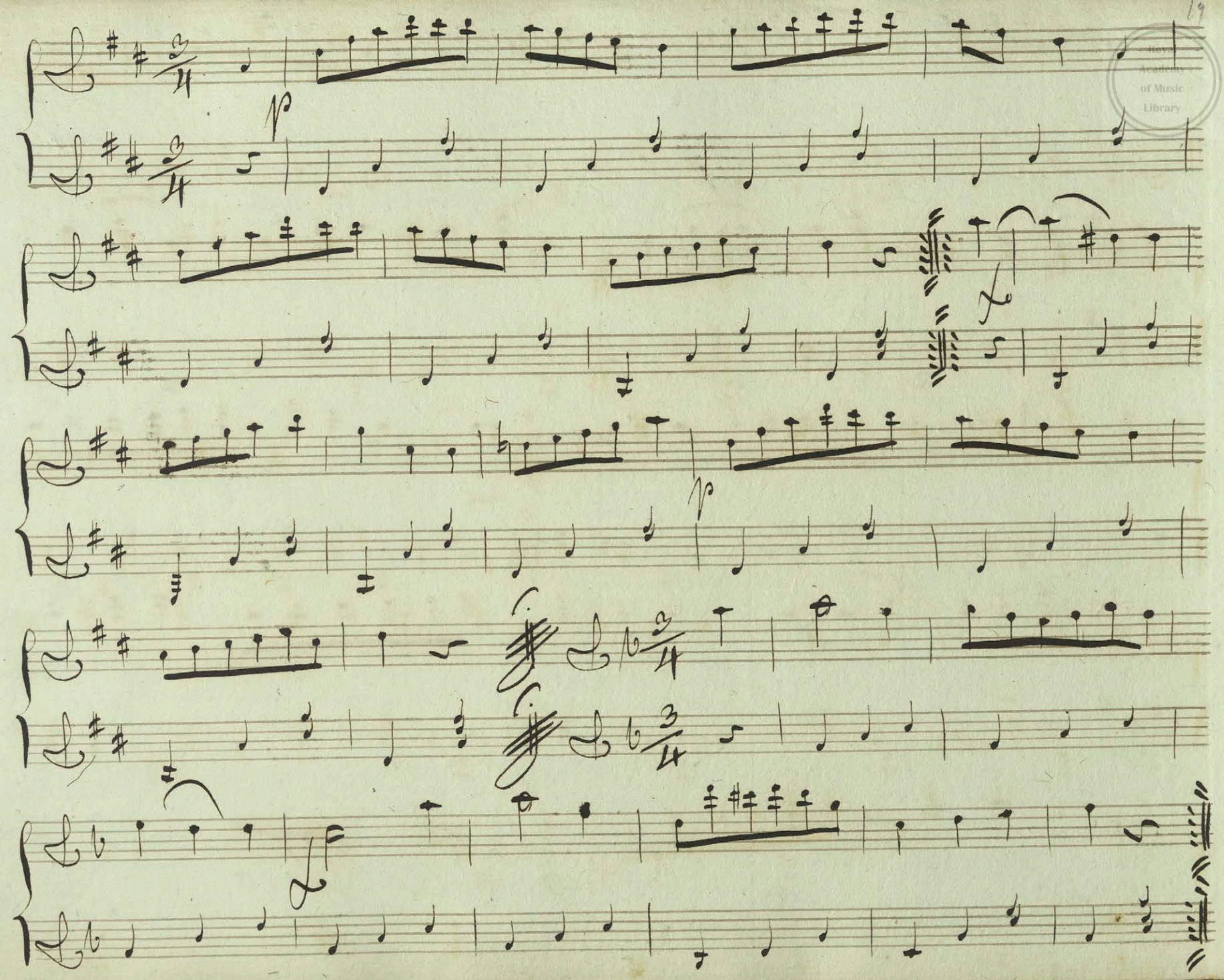

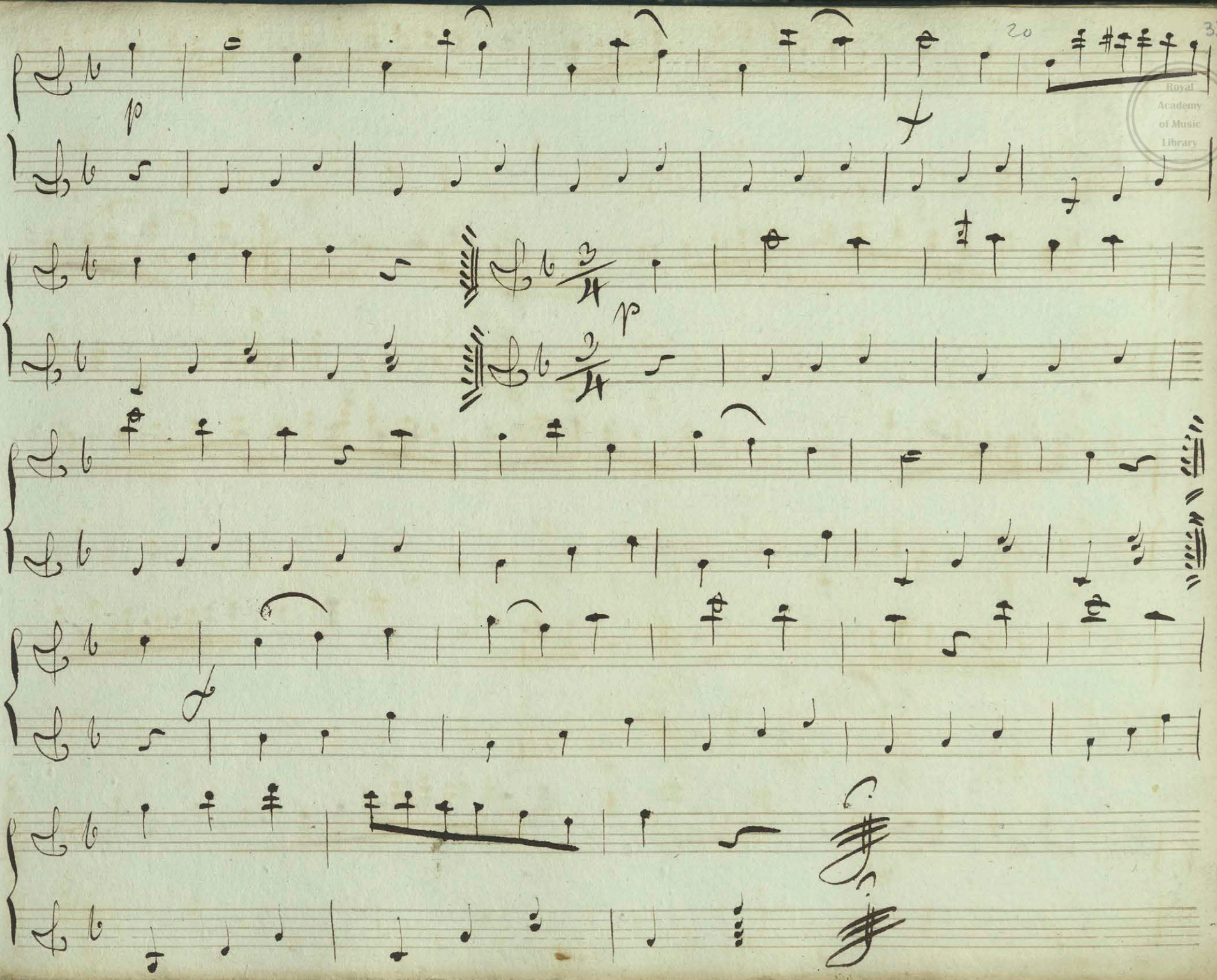

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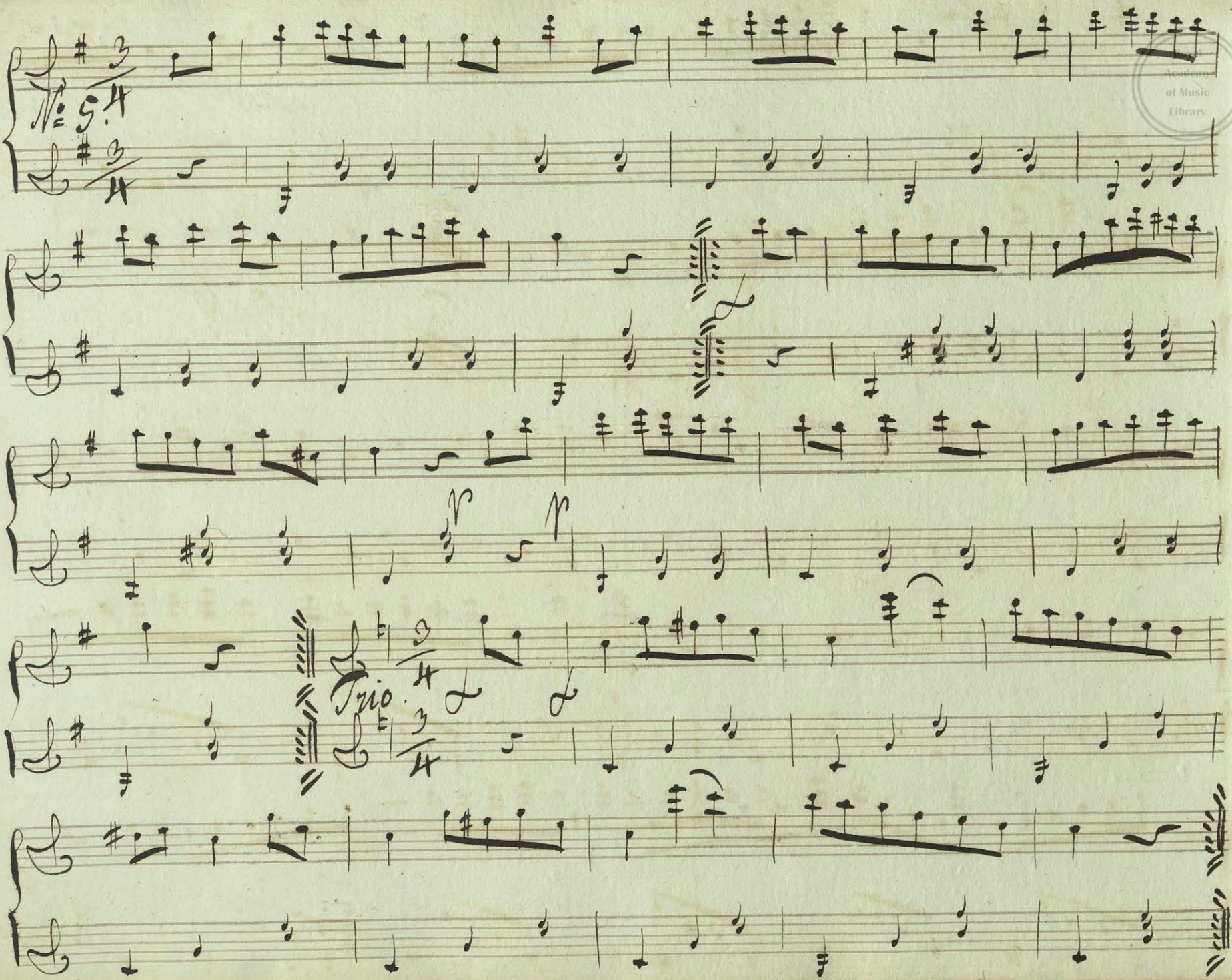

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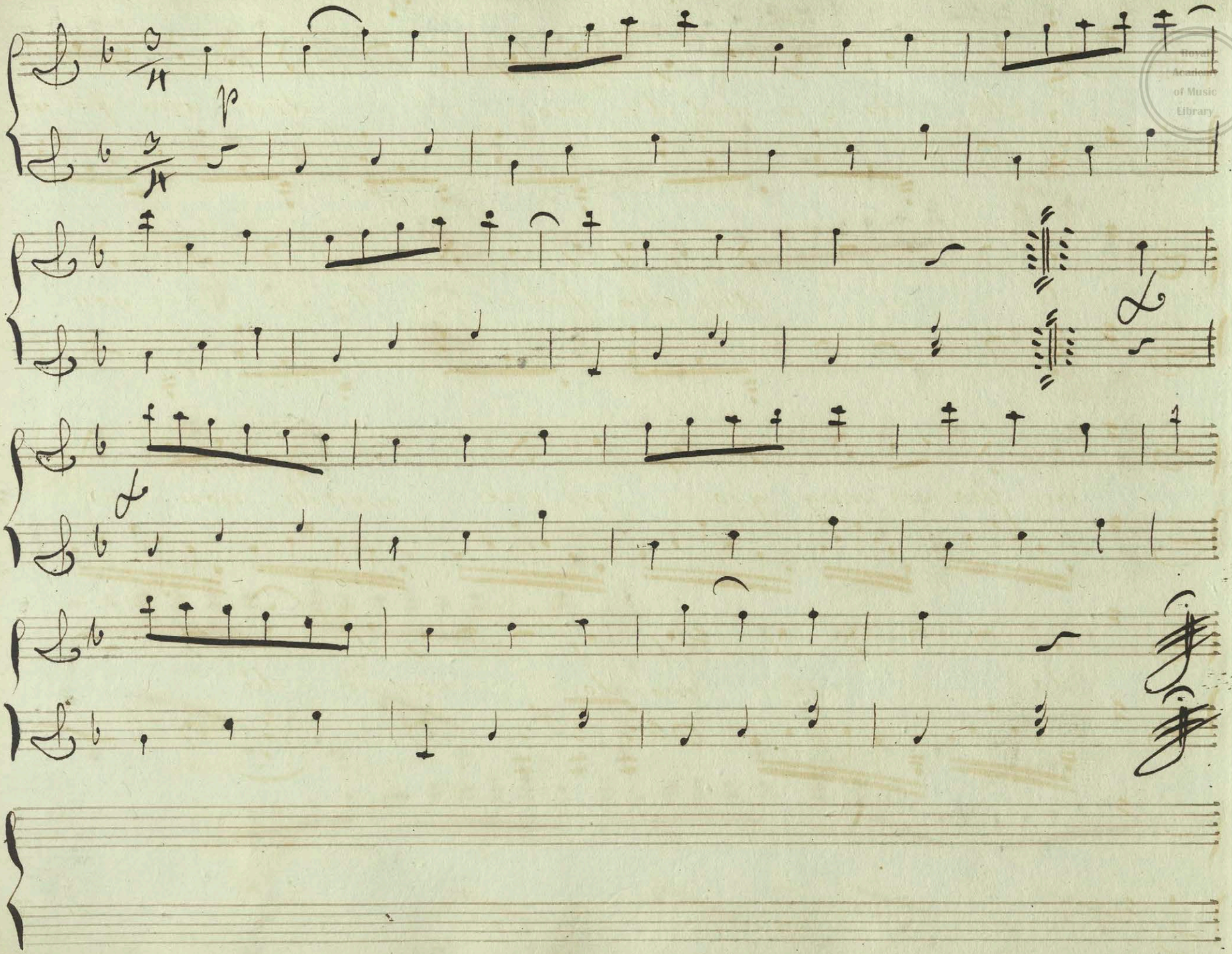
№ 6.

p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Chi di - ce mal d'a mo - re dice una fal si

ta si dice una fal si - ta non

ve pia cer mag gio - - re nel mondo non - si

da nel mondo non si dà.

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Chi - di ce mal d'a mo - re dice una fal si

ta si di ce una fal si ta a mor con -

so - la l'anima a mor sublima - il co - re

a c cref ce col splen do - re la grazia

e la bel ta - ac crefse col splen do - re

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la grazia e la bel tà Chi di - ce mal da mo

re dice una falsi ta si dice una falsi

Allegro.

ta Ra gazze mie cre de - te lo questa e

la falsi ta pro va te lo ve de - te lo che

gusto amor vi da ve Volti Subito.

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dete lo pro - va - te lo pro va - te lo ve dete lo che

gusto che gusto a mor vie là - -

- - - - - - - - - - - a mor - -

- - viè la - - - - - - - - -

- - - a mor - - - - vi da a

R.A.M. 37

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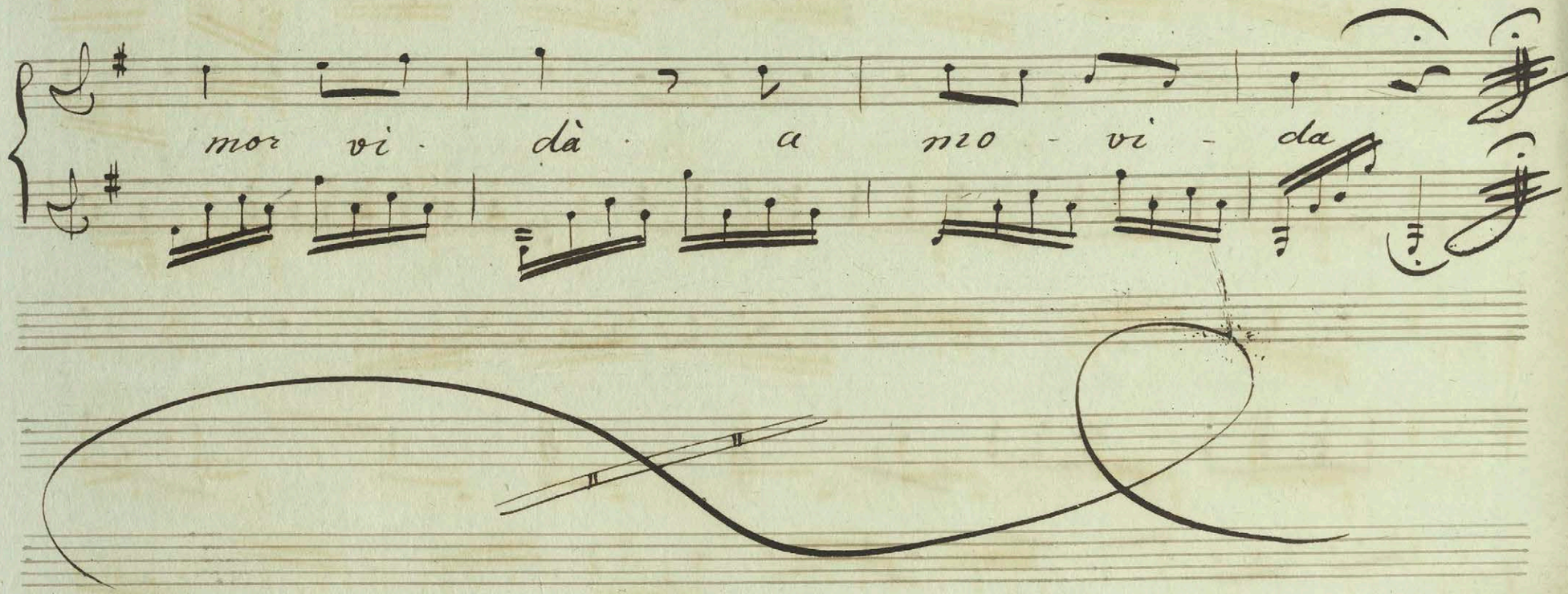

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Andante.

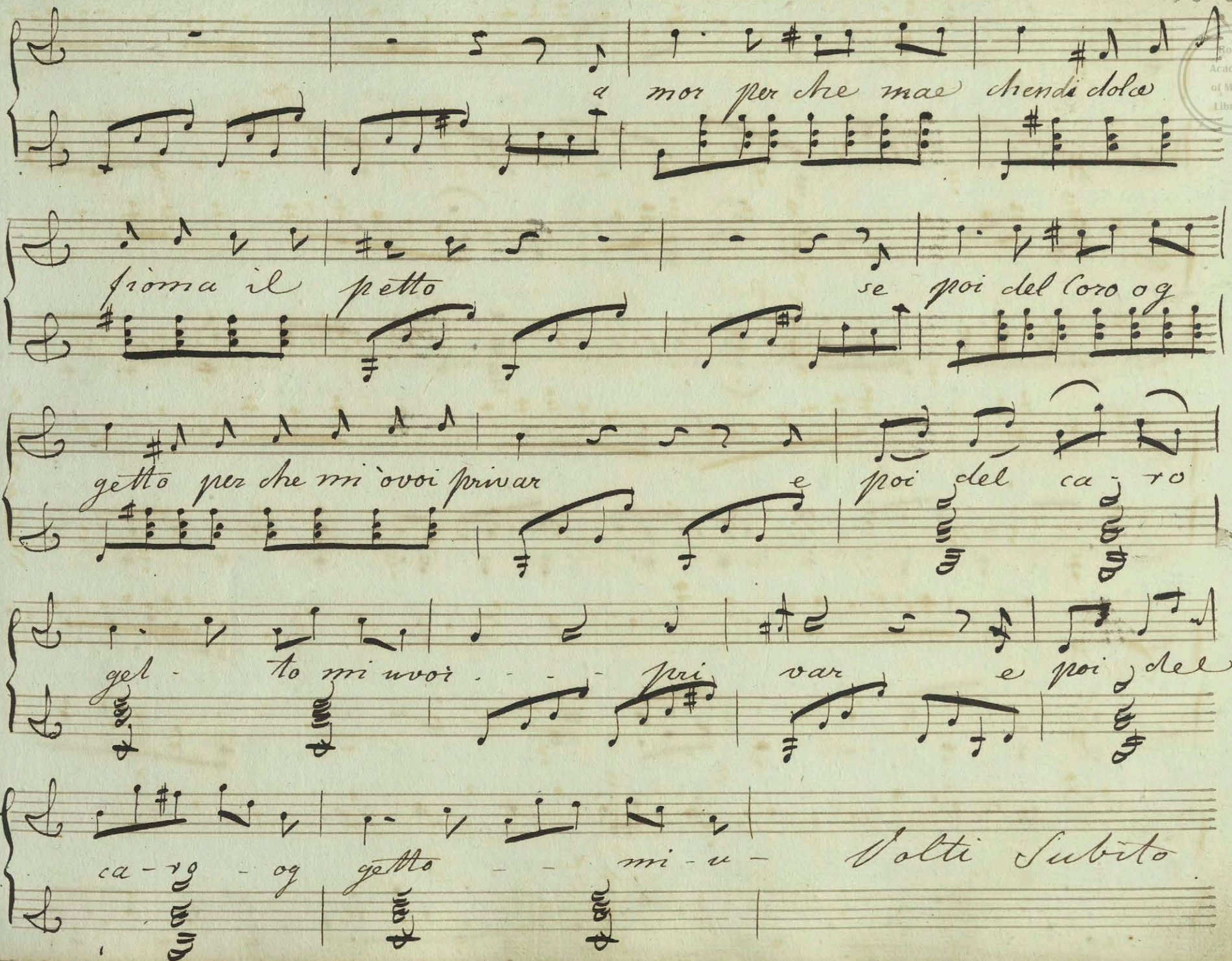
Solo.

A- mor per che - mae cendi di dolce

Ci omnail petto e poi del coro - og getto per

che mi voi pri var per che mi vuoi - pri

var per che mi vuoi - pri - var



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voi - - pri var - - mi u voi - mi u voi pri var

- - mi u voi mi u voi pri - var

Polonaise.

de tu mi ven - di con tento

Calma torni la calma cessi t pensar

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torni la Cal-ma sessil penar deh tu mi

vendi deh tu mi vendi deh tu mi vendi con ten-ta

Calma torni la Calma cessil pe-nar deh tu mi vendi Contento.

Calma torni la Calma sossil pe-nar

Volti Subito.

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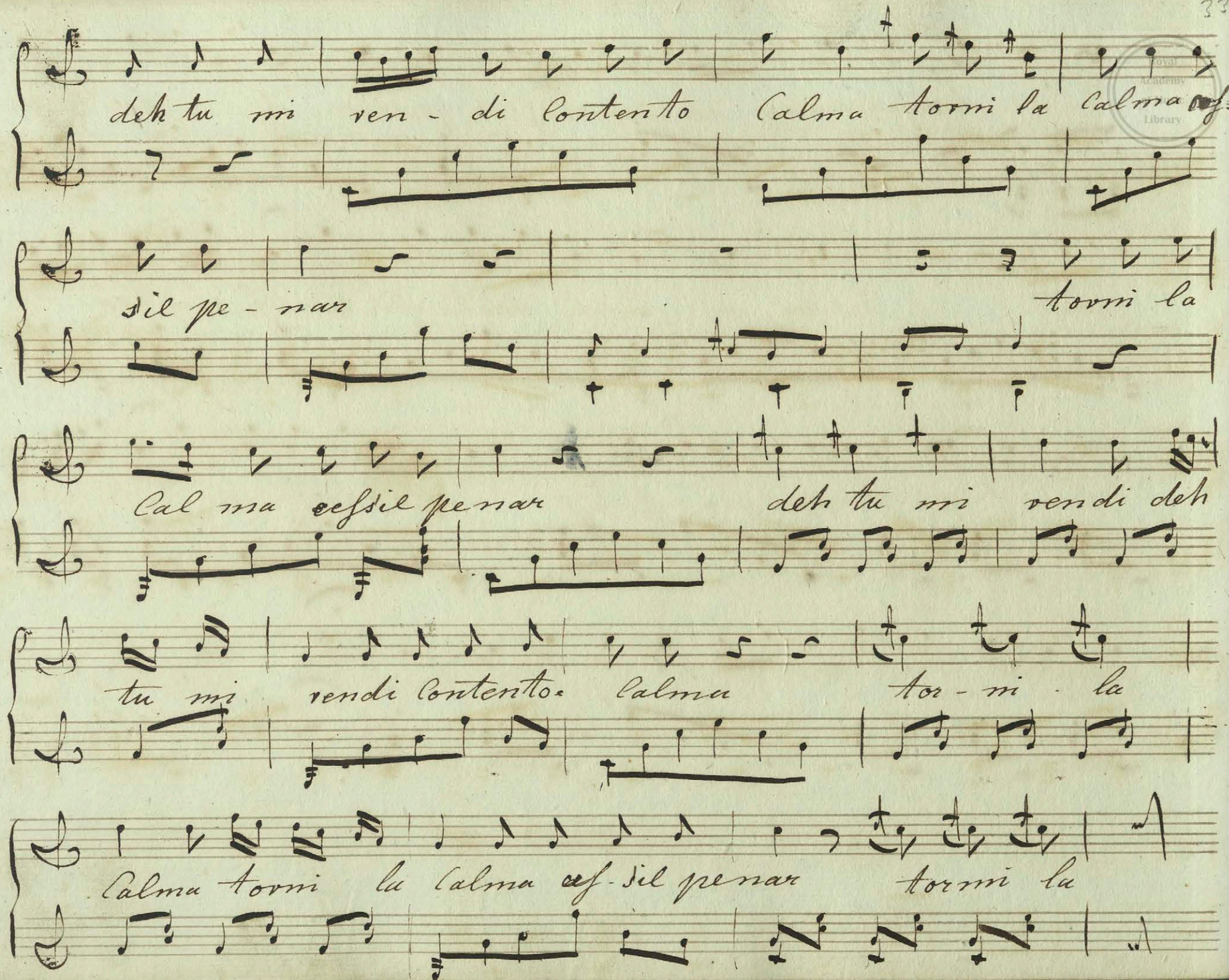
deh tu mi ven - di Contento Calma torni la Calma ces-

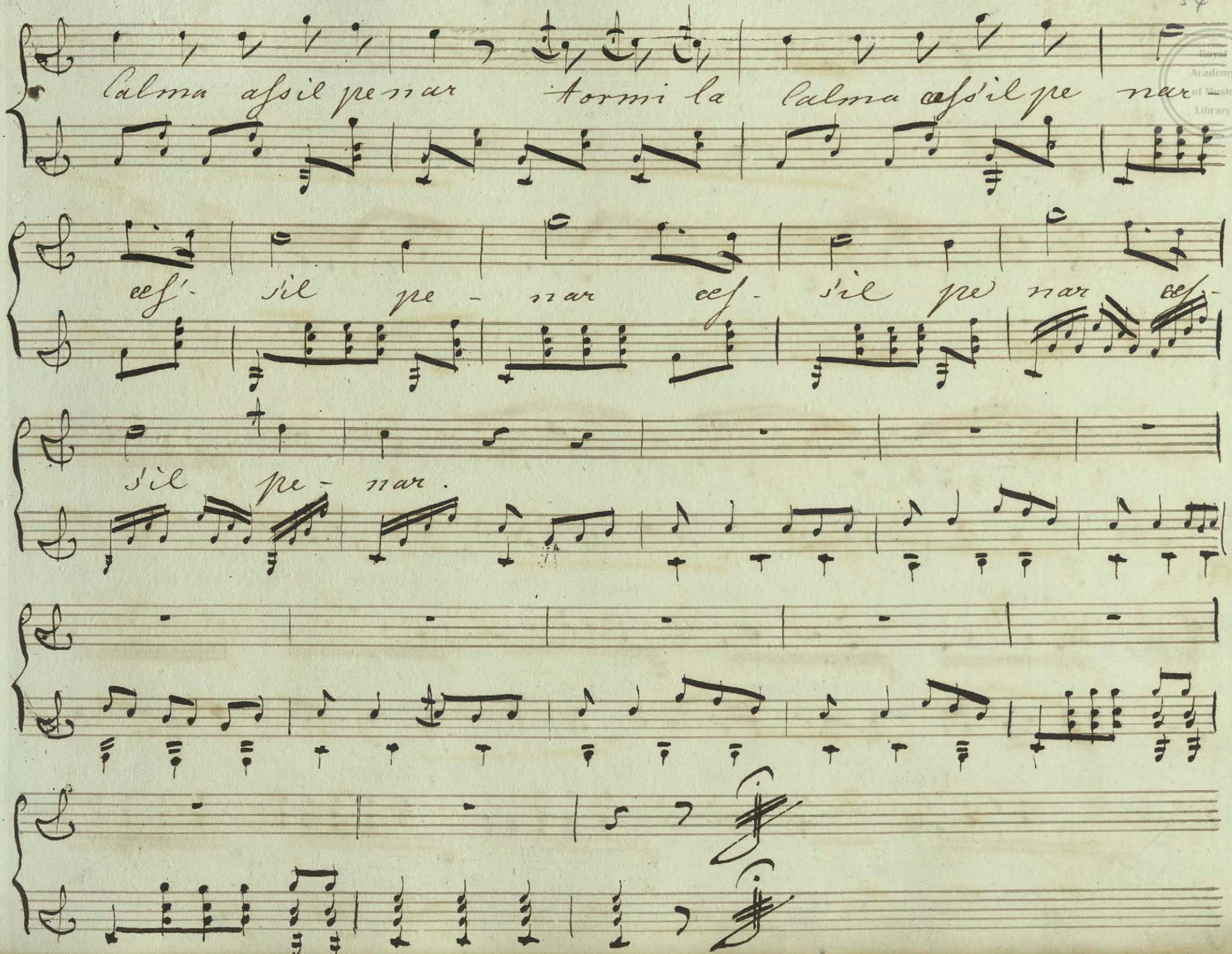
sil pe - nar torni la

Cal ma cessil penar deh tu mi vendi deh

tu mi vendi Contento. Calma tor - ni la

Calma torni la Calma ces - sil penar tormi la





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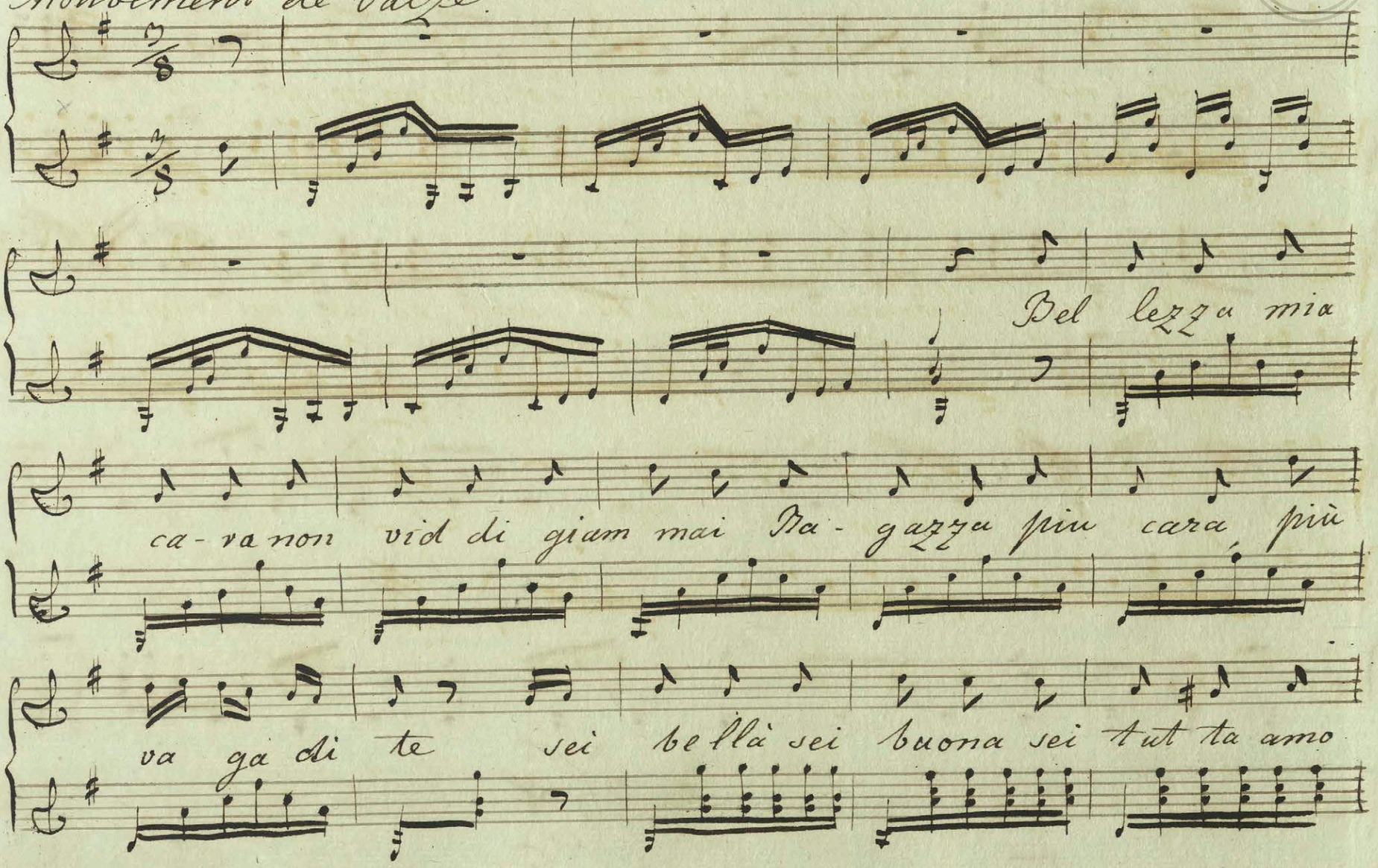
4/10 voc, G-Ital

Canconette Napoletana

Movement de Valze



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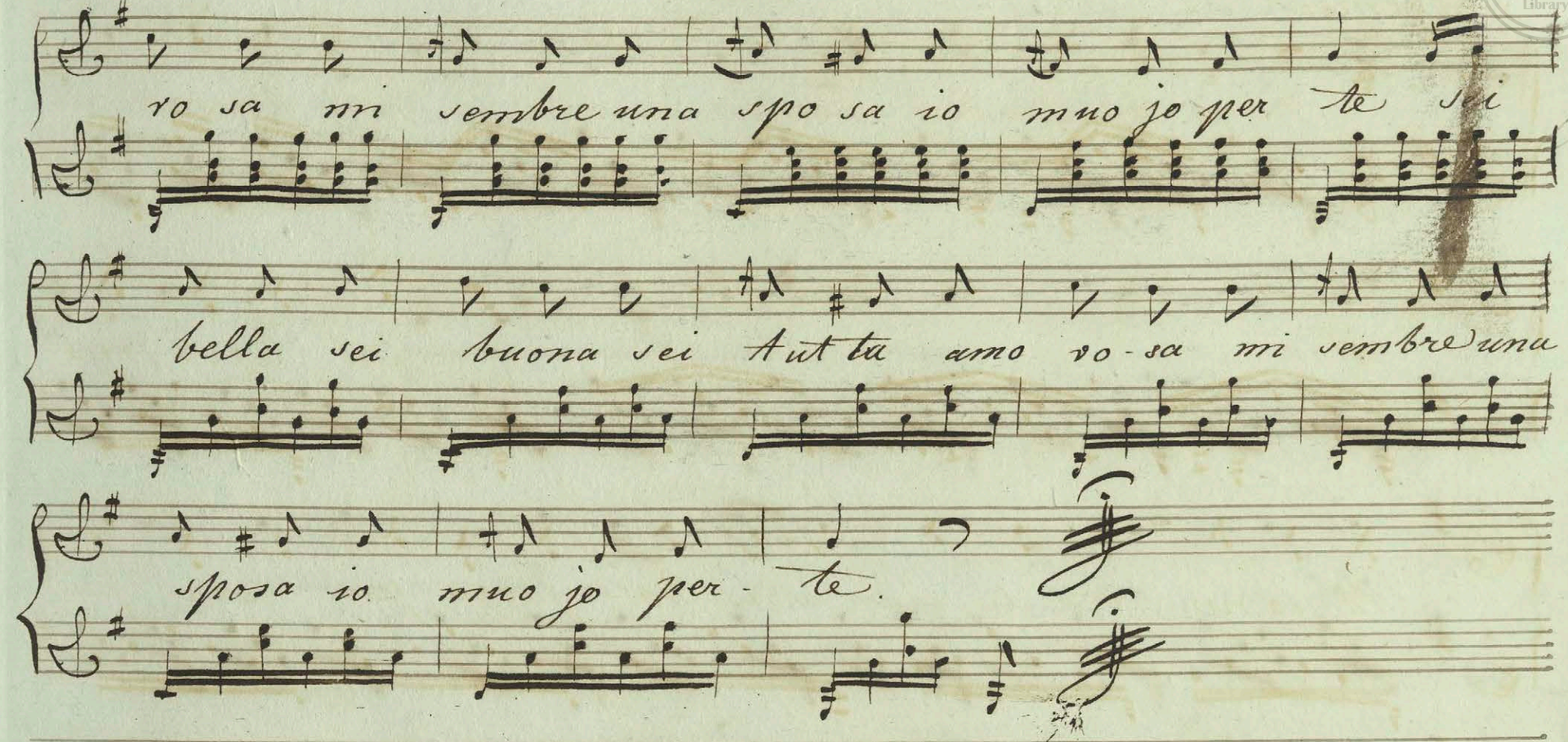
ro sa mi sembre una spo sa io muo jo per te sei
bella sei buona sei Aut tu amo ro-sa mi sembre una
sposa io muo jo per-te.

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Romance

Andante.

Ecco di Guido il Tempio vieni t'accosta all

Aro un incertezza a mara è peggio

del mo - rir un incertezza a mara

è peggio del mo - rir Tu che su spesso

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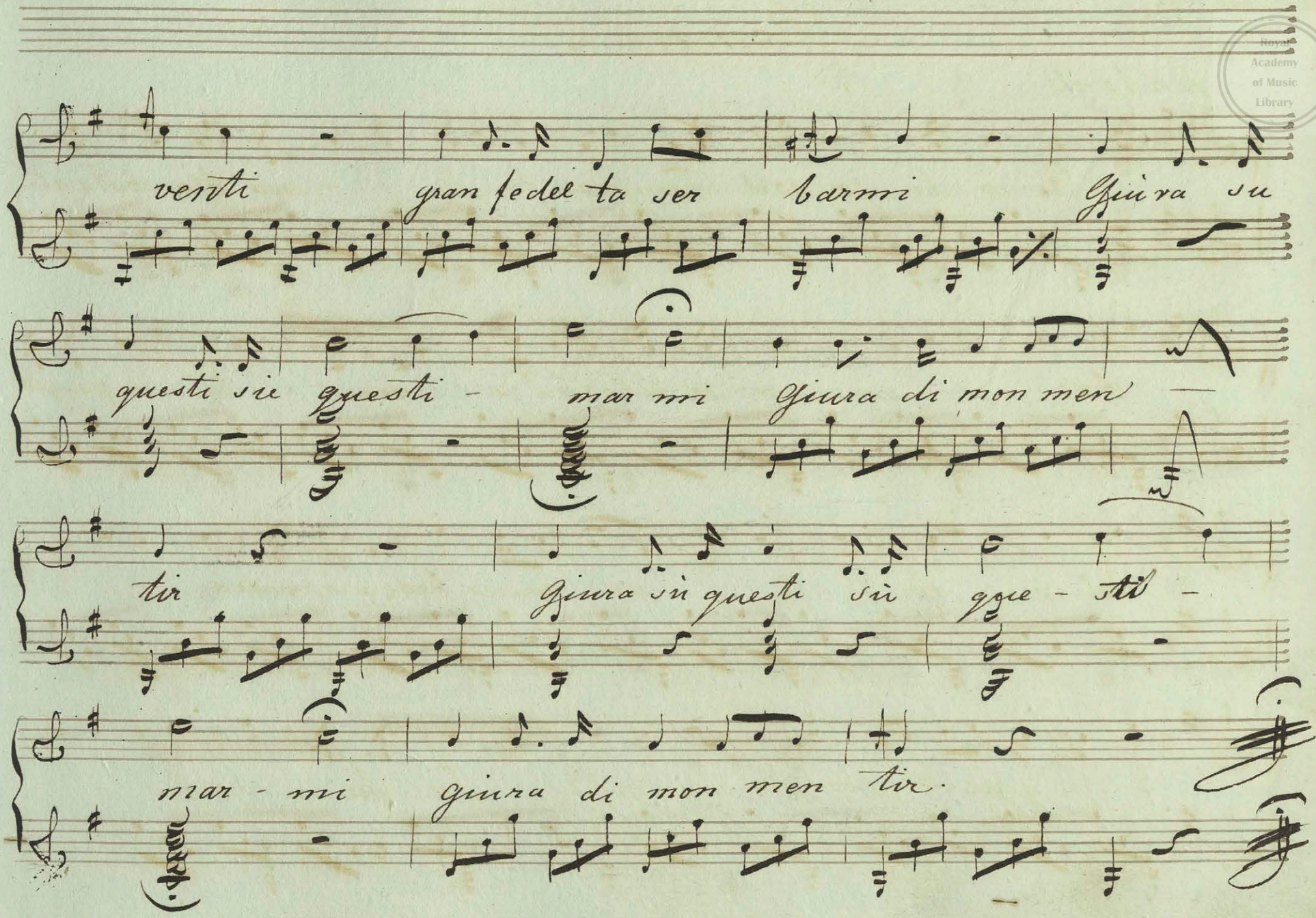

Cavatina

Andante.

Un non so che mi sen to che oh dio! mi stà nel

cor non so se si- a con ten - - to non

so se sia do lor non so se sia con ten to

non so se sia do lor - - - - - - - -

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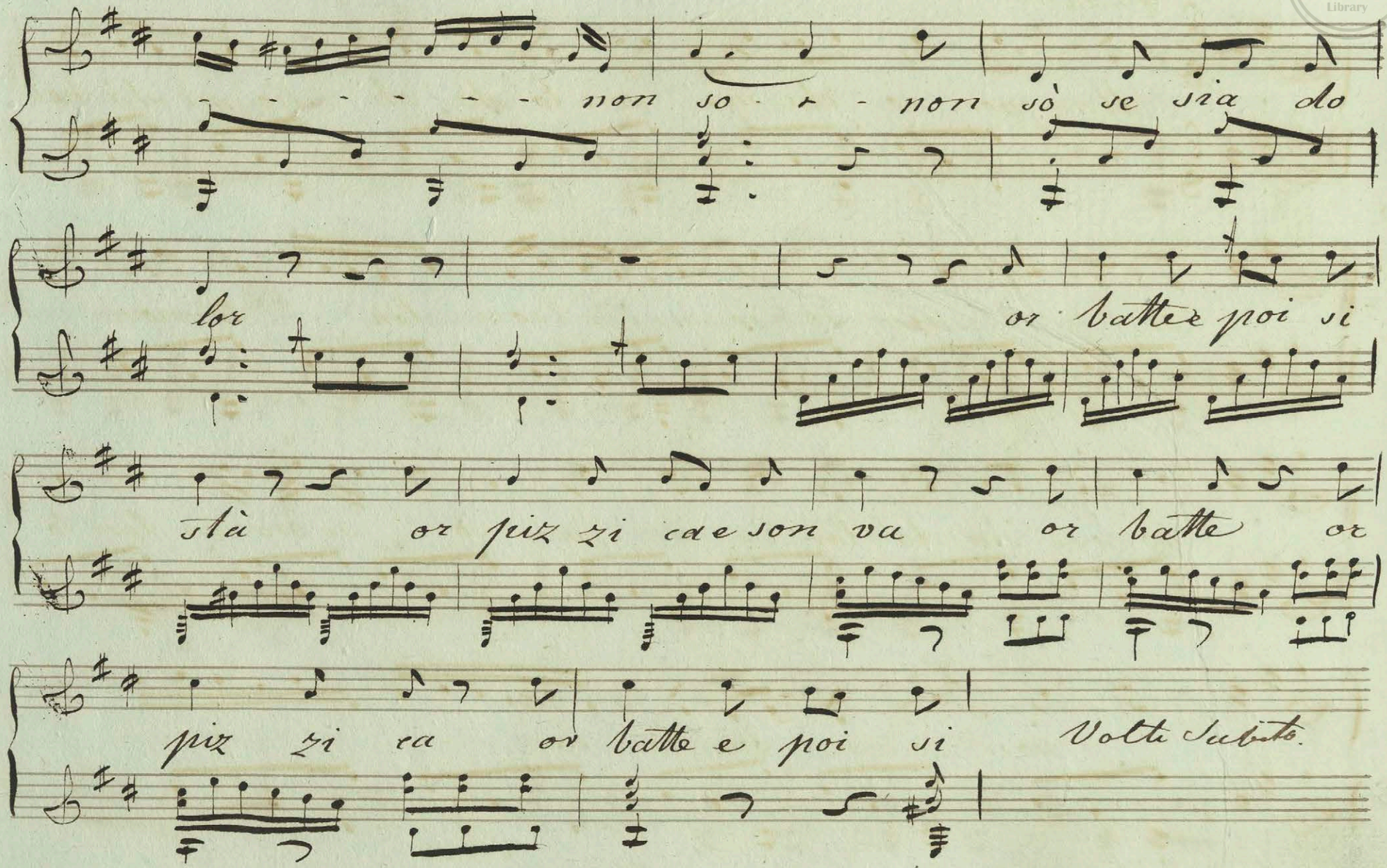

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Allegro.

sta e poi si sta e poi si sta L'in ten do

si l'in ten do è il bri con cel l'a mo ve che scherza col mio

co ve che de li zar pri fa

l'in ten do si, l'in ten do

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e il bricon cel d'a more che scherza col mio

core che de li rar mi fa che de li

rar mi fa bin ten do si bin ten do è il

bri con cel d'a more che scherza col mio co - re che

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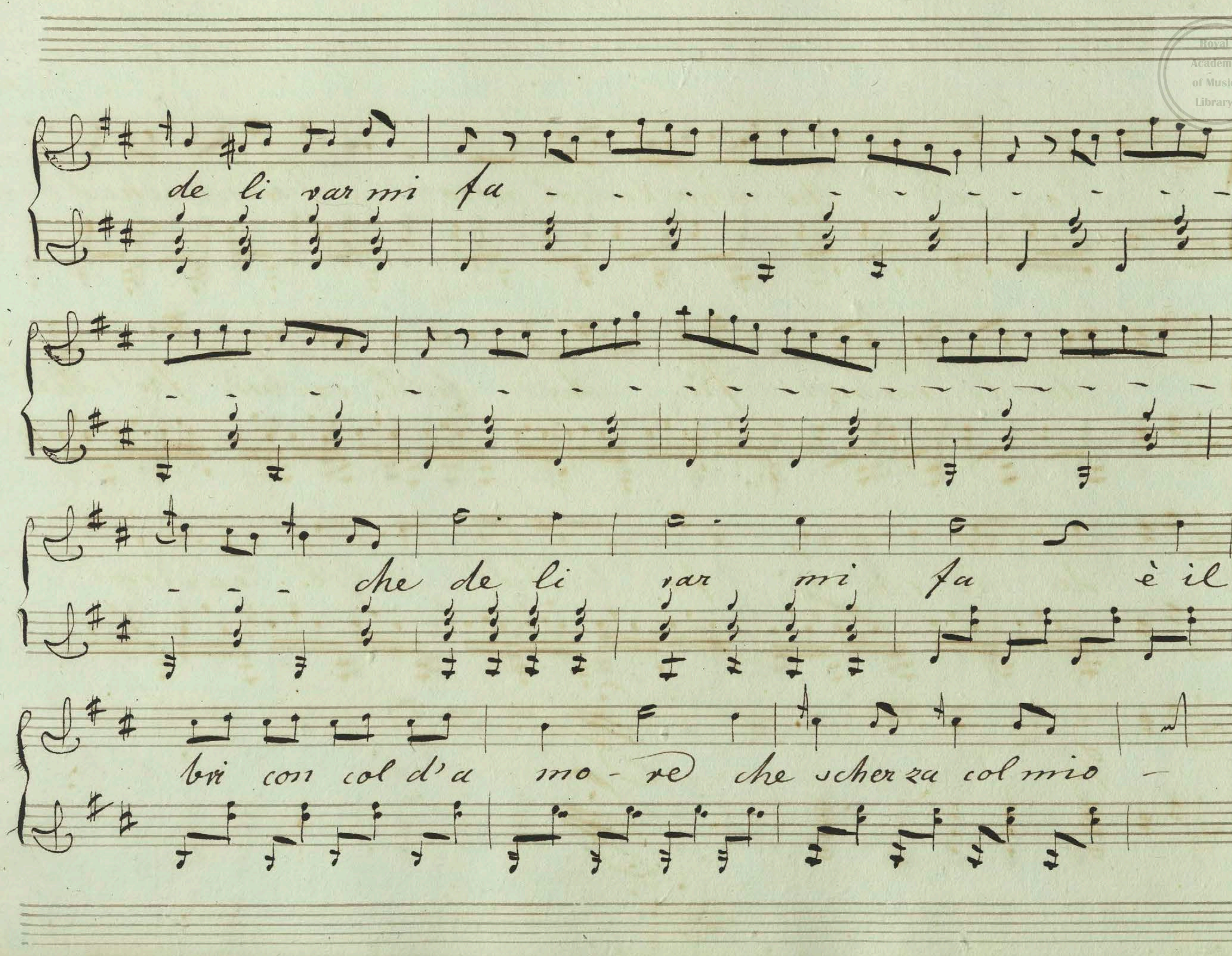

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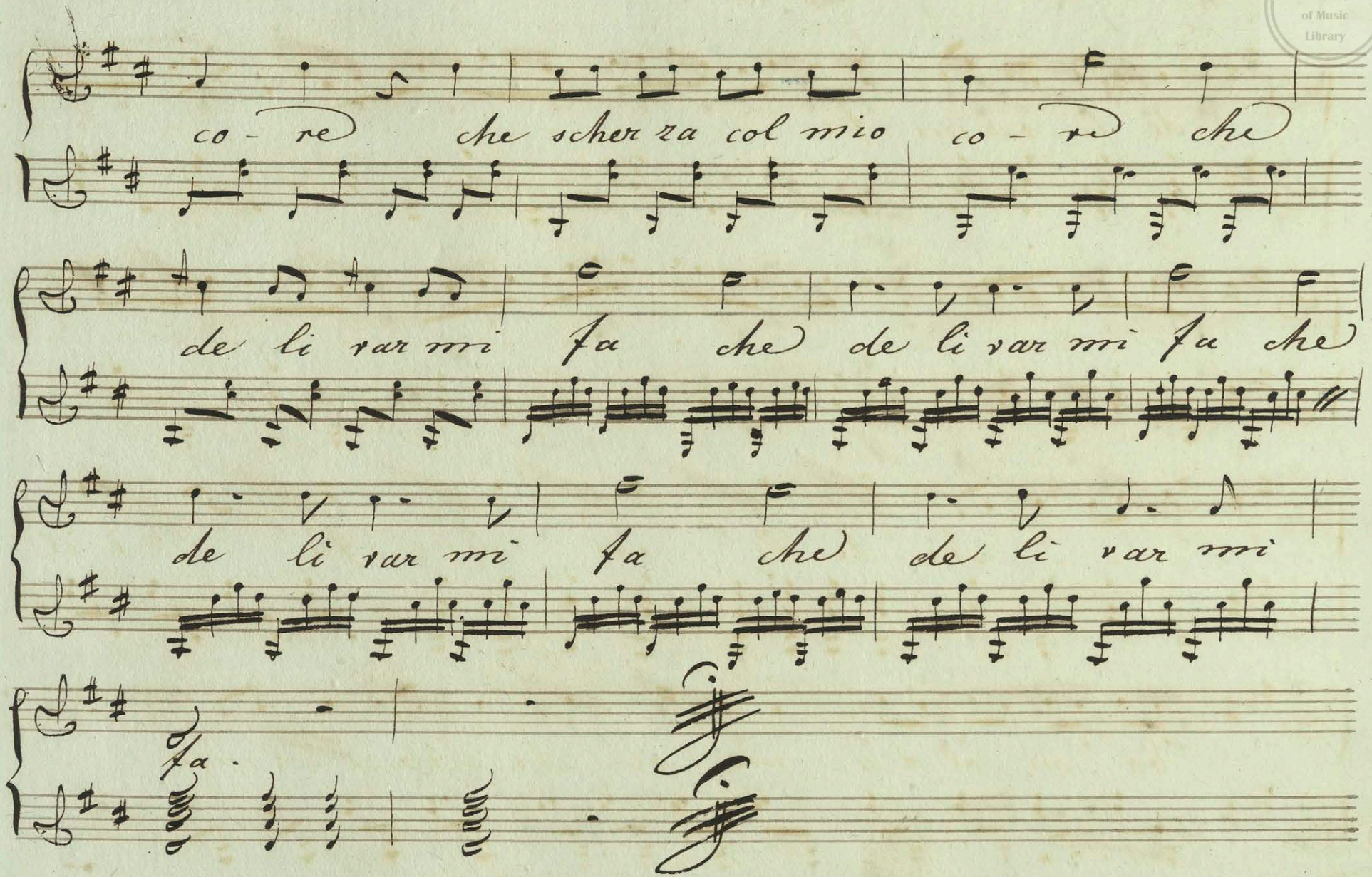


Moderato. Cavatina di Rossini.

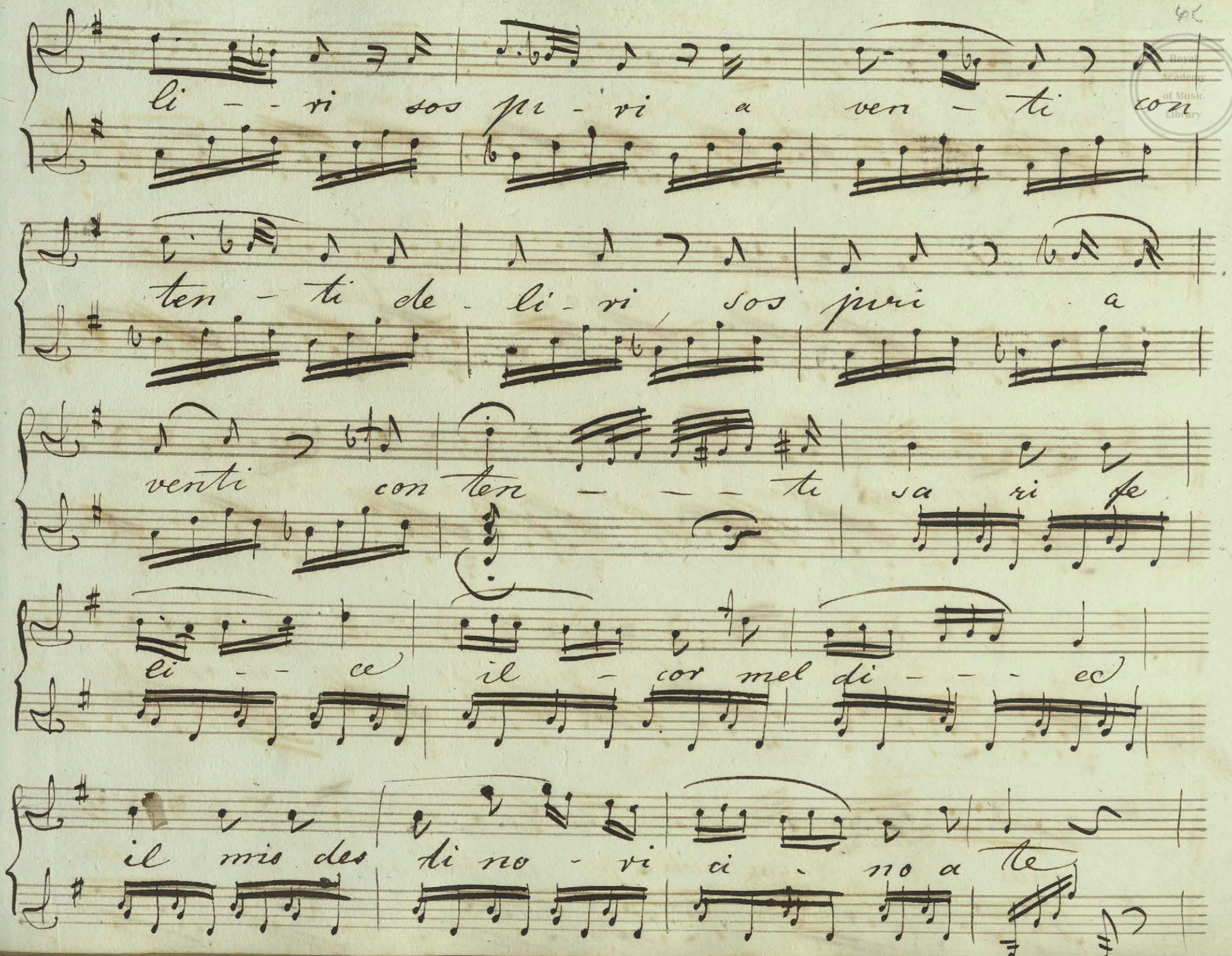
Di tanti pal pi ti e - - tan te pe - ne

dol ce mi be - - ne spe - so me ce

mi ri - vex dra il ti ri - ve dro

ti ri ve dro ne Auoi bei

ra - - i mi pa - - cè - ro de



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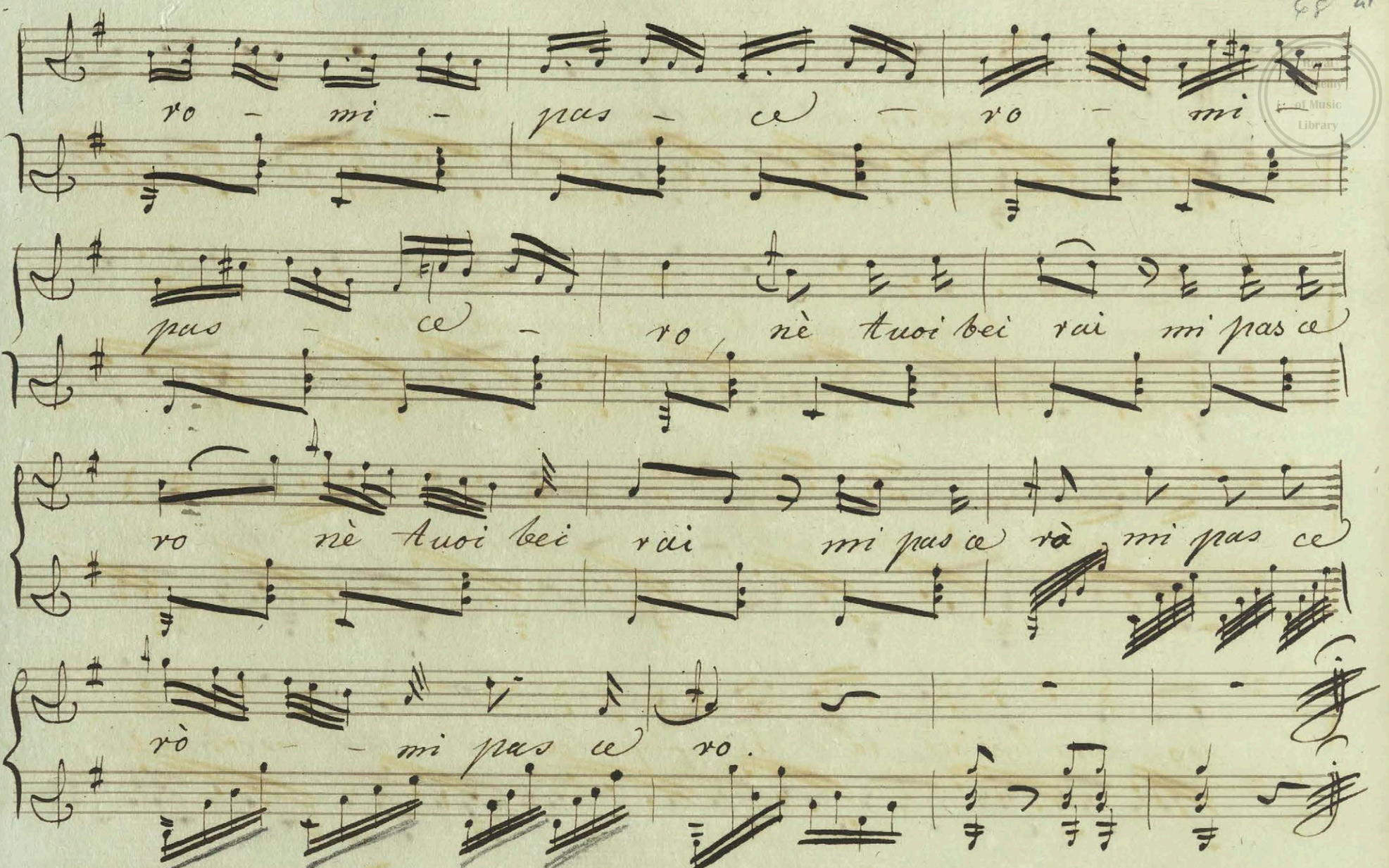
mi ri - ve drai ti ri ve drò.

ti ri ve drò! nè tuoi bei va - -

- - i mi pas ce - ro mi ri ve drai ti ri ve

dro. - nè tuoi bei ra - i / mi pas ce ro mi ri vè

drai ti ri ve dro, ne tuoi bei ra i mi pas ce.



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Adagio. A un Infidelle.

A mon ri val tu dou nes et ta main et ton coeur Ah! si tu m'a ban donnes plains au mois mons malheur.

No 2. Lors-que je dus me rèn dre cé dant a-ton pouvoir du retour le plus tan dre tu flat-tais mon es-poir.

No 3.

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No 3.

Tu blû-les, infi-del-le, d'une nouvelle ar-

deur; ne crains tu pas cru-el-le, de

dé chi-rer mon coeur. No 4.) Au-fein de l'abon

dan ce tu vas cou ler tes jours; que l'amour la con-

stan-ce em bel-lis-sent leur coeurs. No 5.

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N°5.

Oui cet-te dou-ce im-age pré-sa-geant ton bon-

heur m'in spi-re du cou-ra-ge et calme ma dou-

leur.

N°6. Laif-se moi pour par-ta-ge-r ta

con stan-te ami-tié, d'un sen-ti-ment si-

fa-ge j'attends fi-dé-li-té.

Andante.

A - dieu plaisir gaî té fo - lât - re à vous je ne puis me liv

ver loin de l'ob jet que J'i - do - lâ tre dé

sor mais il faut res pi - ver - - - de sor mais il faut res pi =

ver

No 3. El - le me re =

ste va fi - delle mais le chagrin peut l'accabler la

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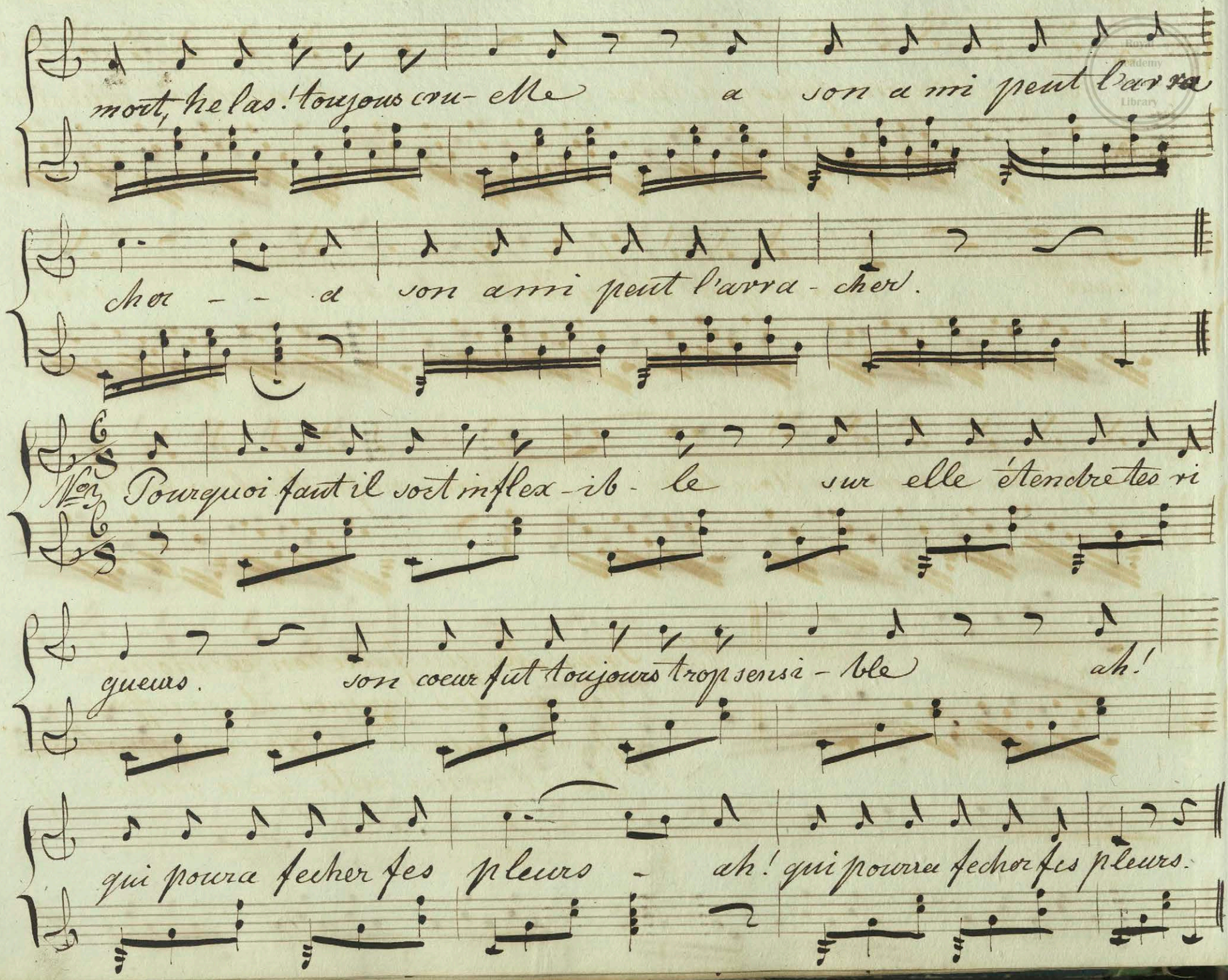
mort, helas! toujours cru- elle a son ami peut l'arra
cher.
Mes Pourquoi faut il sort inflex- ib- le sur elle étendre tes ri
gueurs. son coeur fut toujours trop sensi- ble ah!
qui pourra secher ses pleurs - ah! qui pourra secher ses pleurs.

N°4

Oui, je l'aime plus que la vie — adieu plaisir, adieu bon-

heur, Eloi-gné de ma douce amie — vien

ne peut calmer ma douleur — vien ne peut calmer ma dou-

leur.

N°5 Sans Me que faire en ce monde
Verser des larmes et souffrir,
Je sens dans ma douleur profonde
(: Qu'il ne me reste qu'a mourir :)

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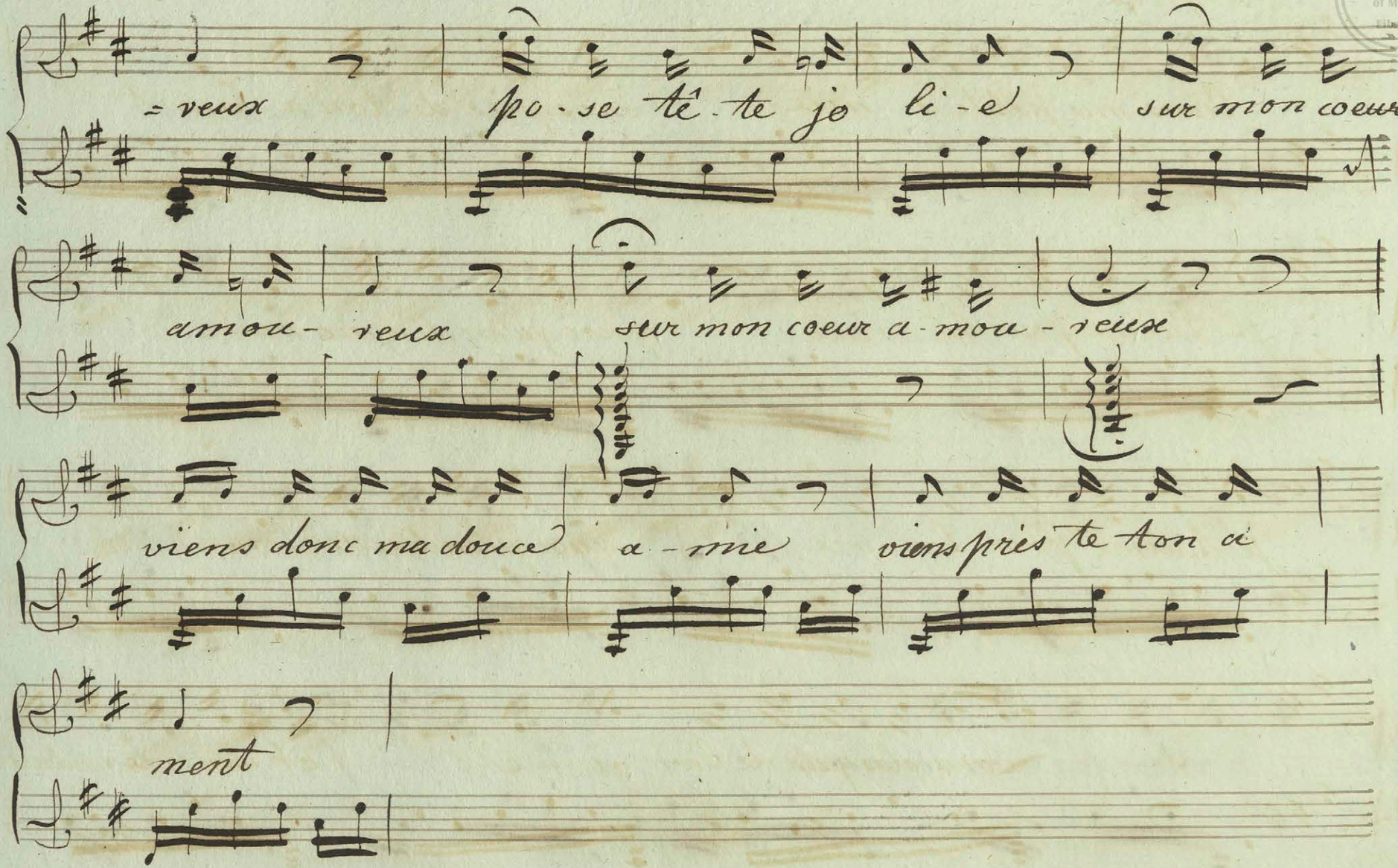
Allegretto.

Viens ma petite a mie viens près de ton a - mant

je t'aime pour la vie quoi qu'en dise ma man

je t'aime pour la vie quoi qu'en dise ma man

Loin des yeux de ton vi - e ah viens me rendre heu-



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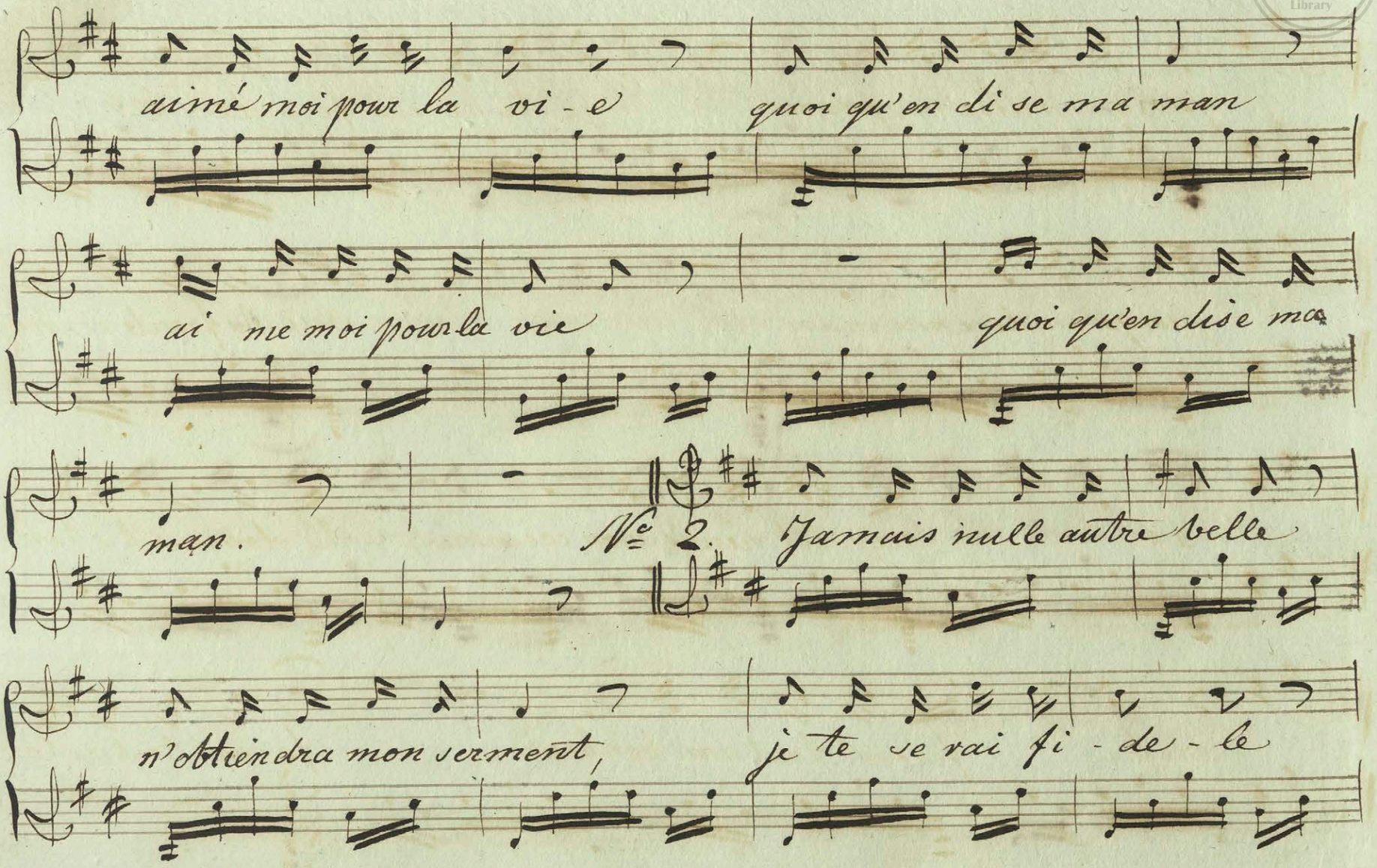

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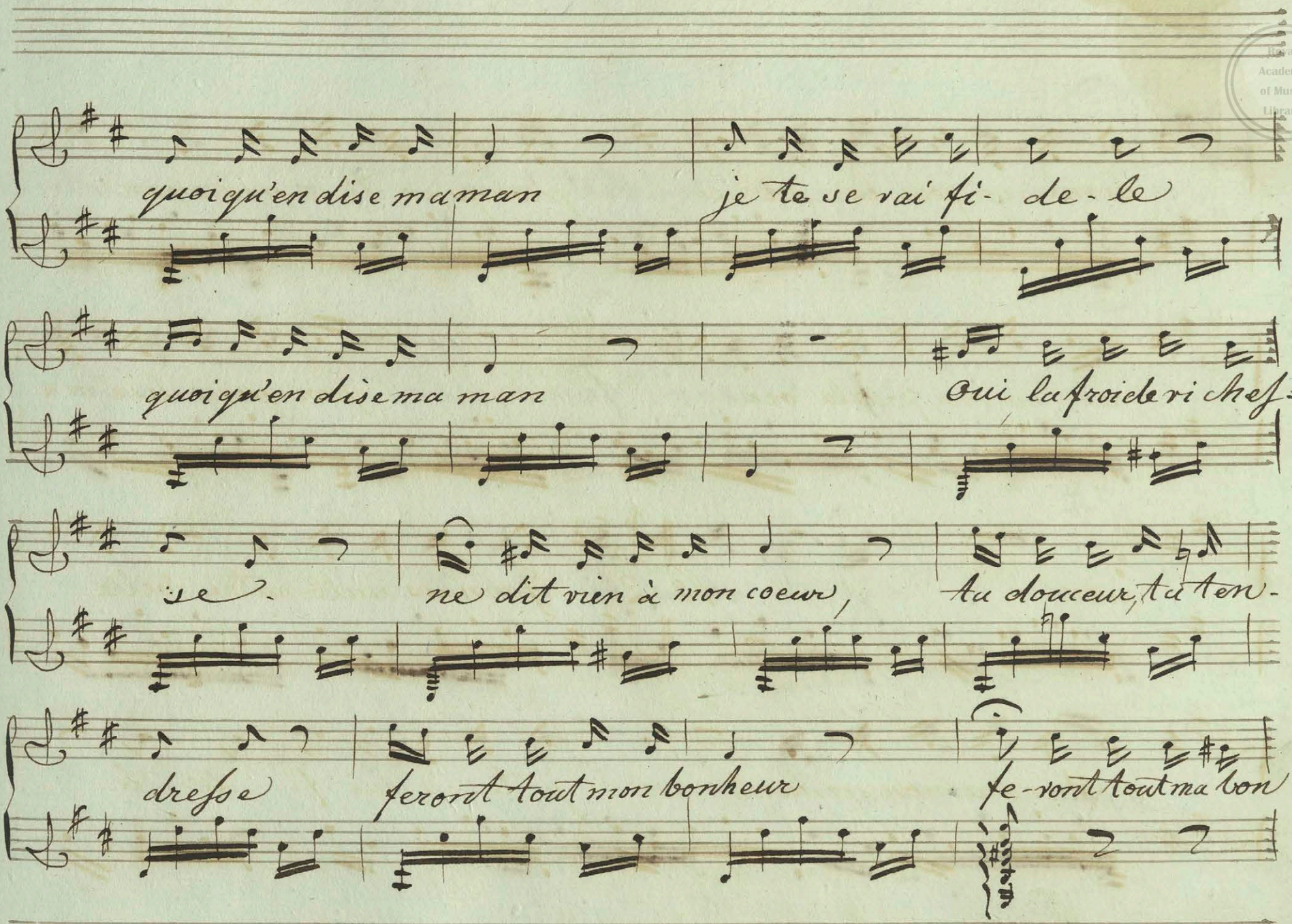

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heur. viens donc aimable et belle viens pres de ton a =

mant Je te sera fi - del le quoiqu'en dise ma

man Je te sera fi delle

quoiqu'en dise ma - man.

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N°3.

Mais si flamme nou velle vint embrâser ton

coeur penses y bien, cru-el-le, j'en mourrais de dou-

leur penses y bien cru el-le j'en mourrais de dou-

leur.

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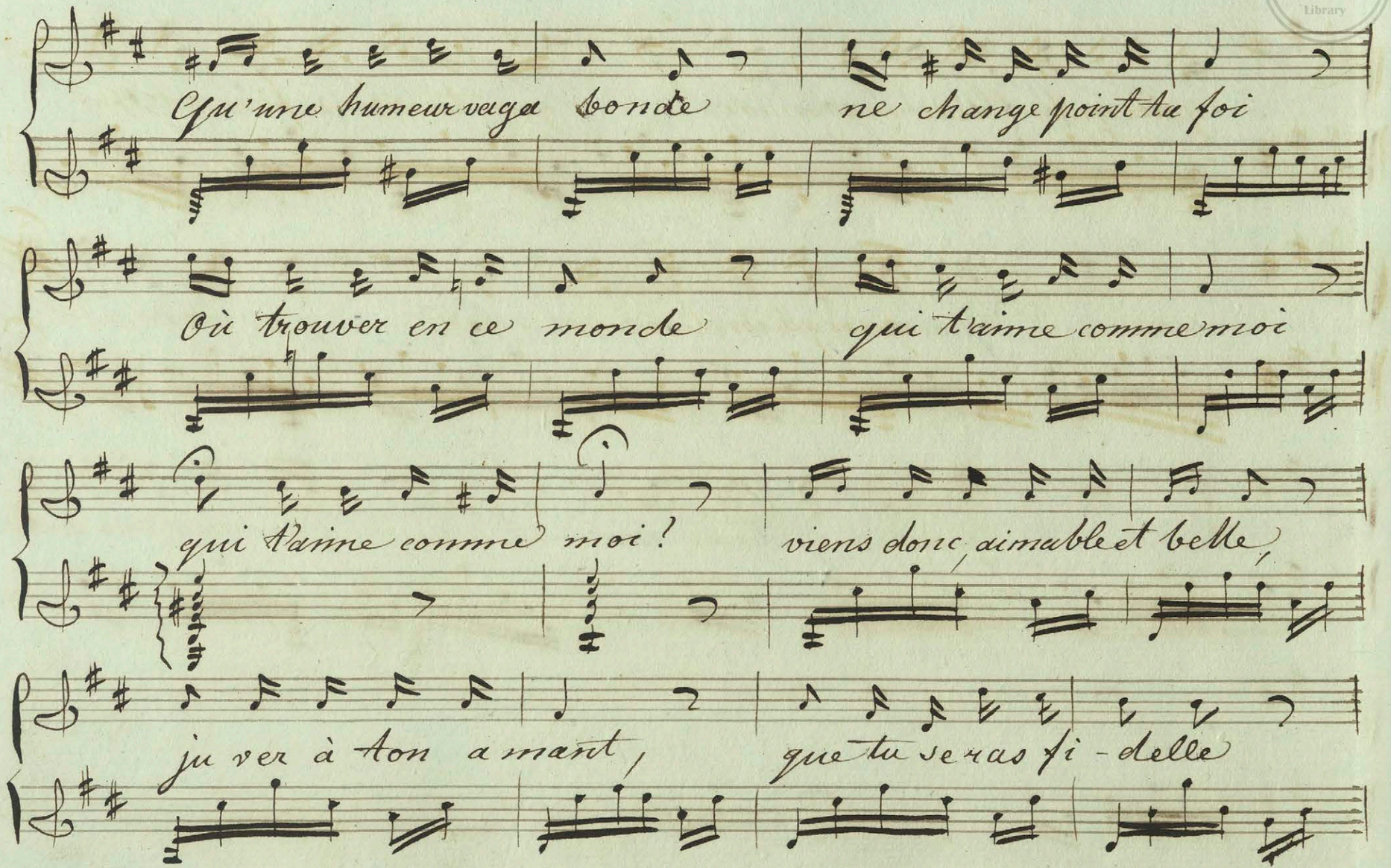

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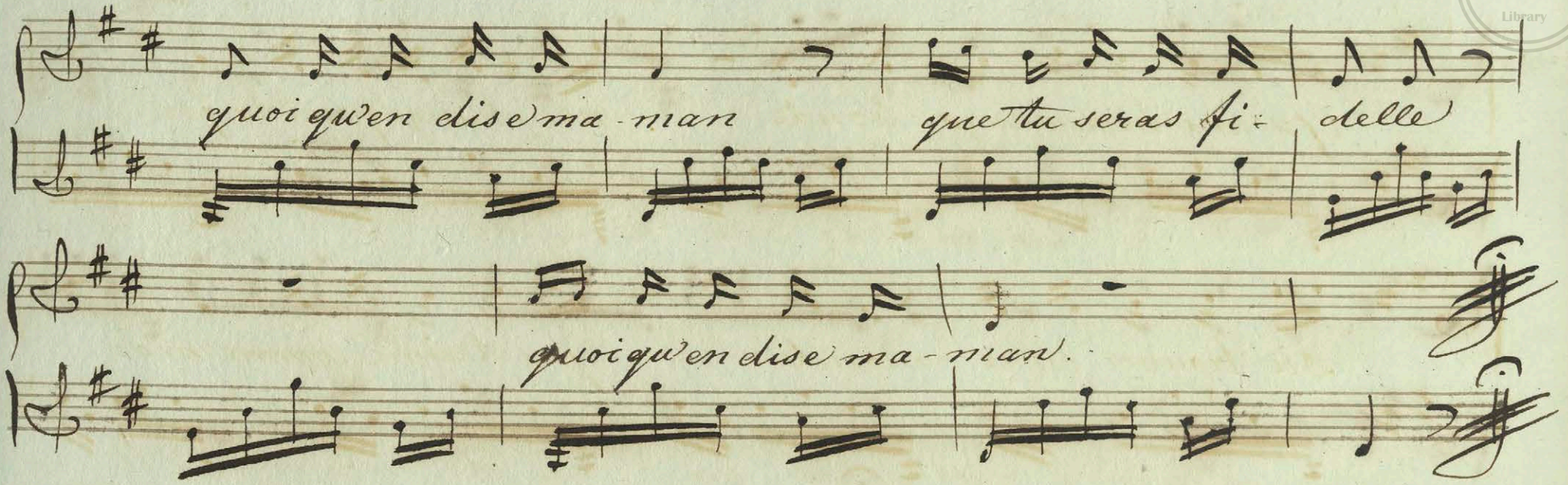

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Solo.

Ca-ra E-li-sa a-mato be-ne tu che

sei la mia spe-ran-za se mi man chi di cos

tan za di do lor io mo-ri-ro se mi

man chi di cos tanza di do lor io mo-ri-

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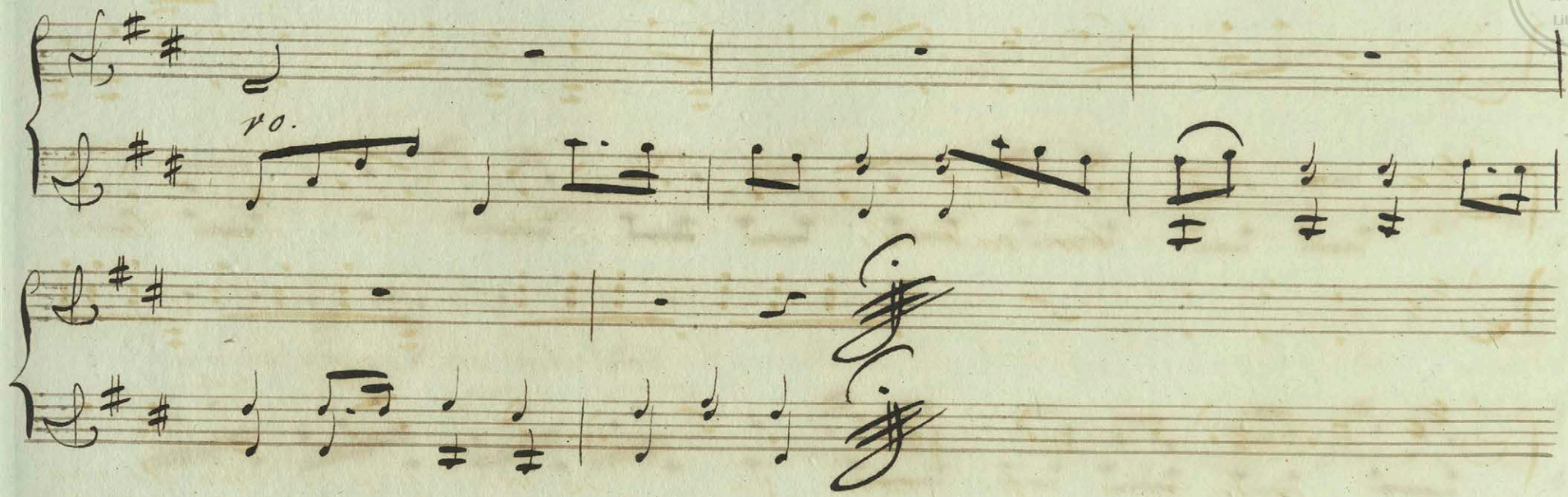

Non so più che sia contento.
Per te sola vivo e movo
(bis) Non lasciarmi o mio tesoro (bis)
Di dolor io moriro.

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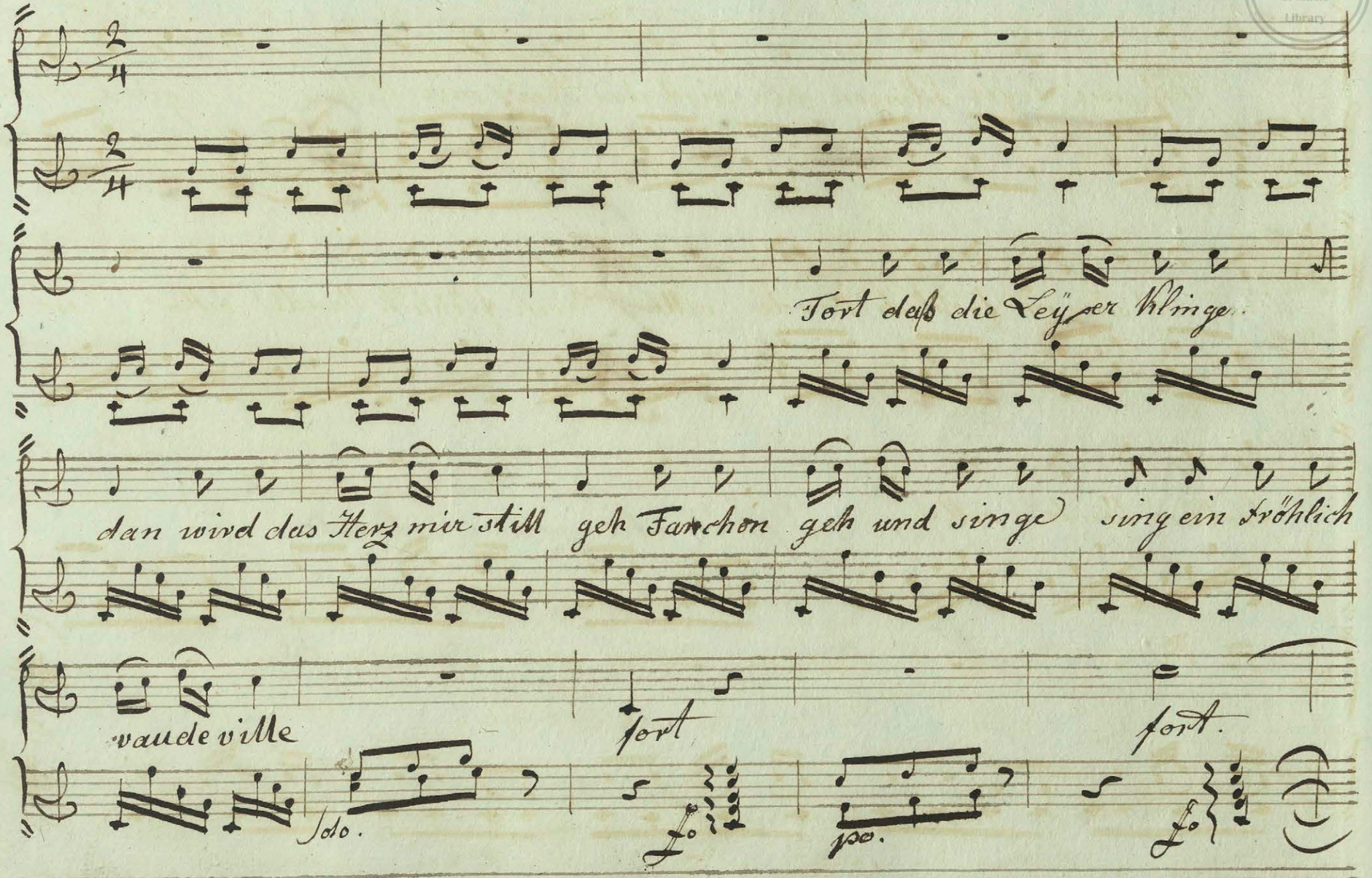

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= lasst die Leyer klingen dan wird das Herz mir still geh Fanchon

po. f

geh und sing ein fröhlich Vaude = ville ein fröhlich Vaude ville ein

fröhlich Vaude = ville.

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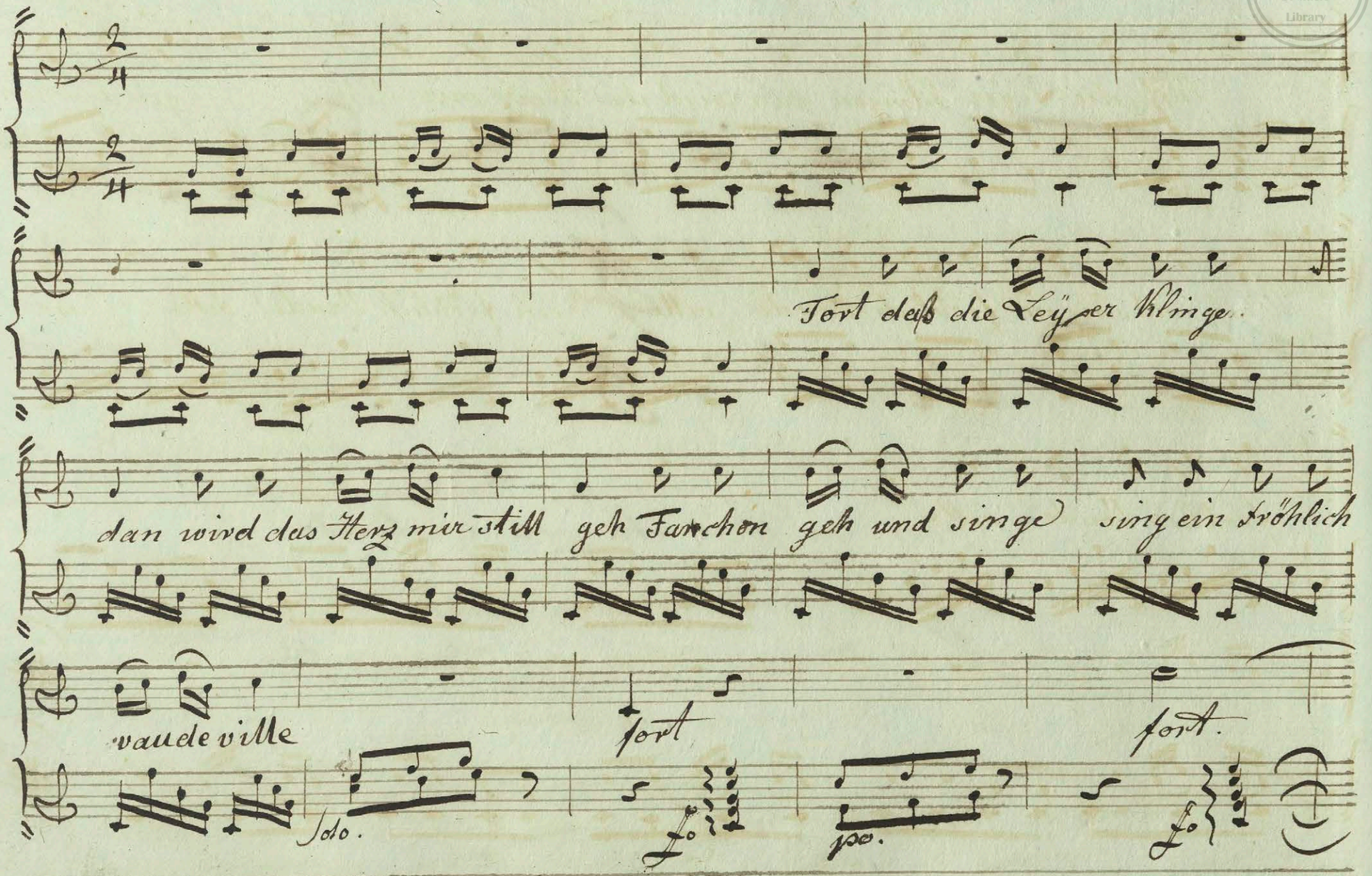

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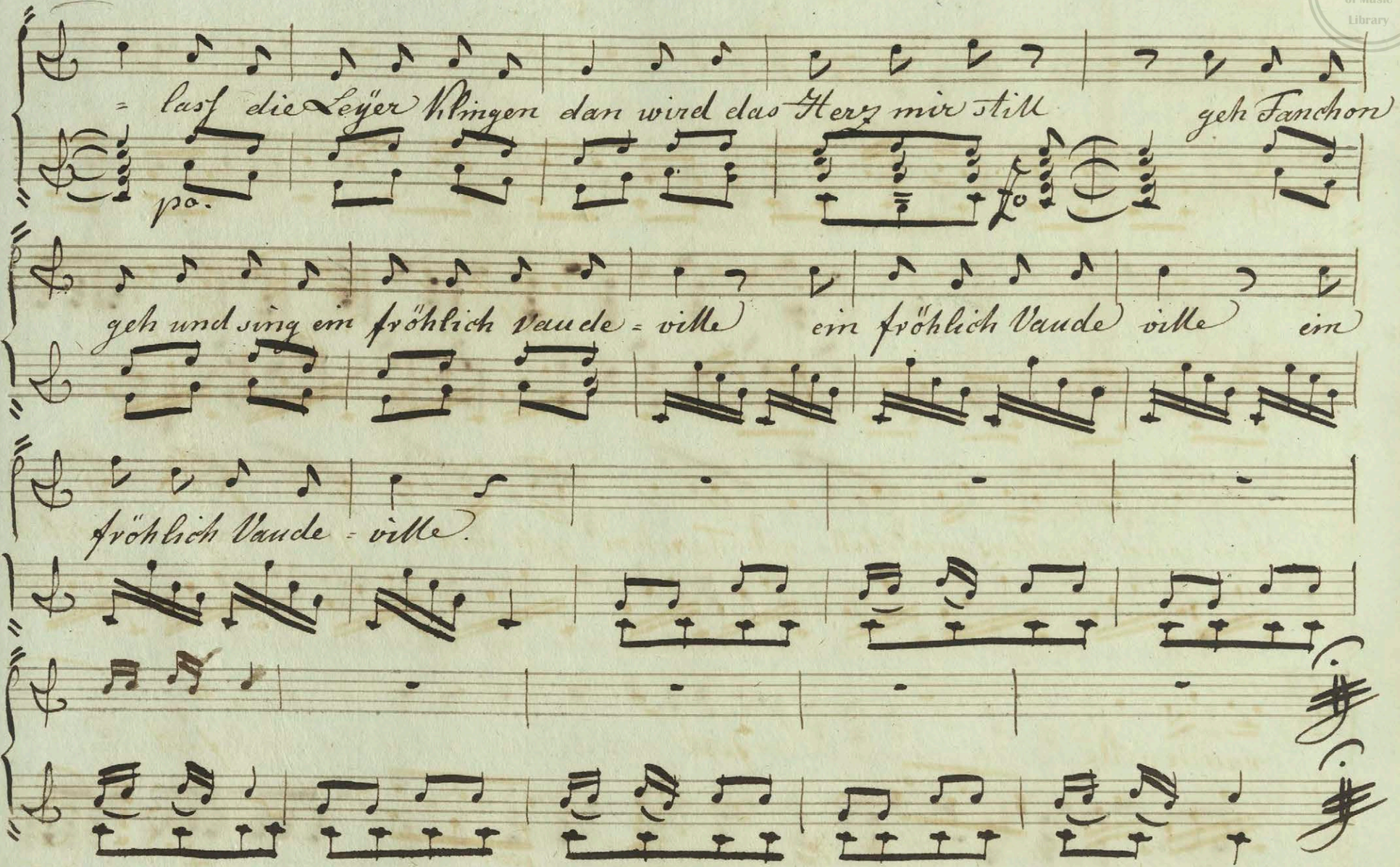

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Guitarre.

1ère Chant.

2ème Chant.

Forte Piano

Buona notte Buona notte a mato be - ne io ti ven go a

Buona notte Buona notte a mato be = ne io ti ven go a

desse a dare poi men vado poi men vado a ripo Sa = re deh ri cor da ti di me

desse a da - re poi men vado poi men vado a ripo Sa - re deh ri cor da ti di me

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Sciolse le vele oh Dio

Canzoncina

Ridotta coll'accompagnamento di Chitarra Sola

Dal Signor Antonio Castello

Introdusione

Canto

Chitarra

Sciolse le vele oh Di=o Clo=ri solcò già il Mare Clo=ri sol=cò già il

Mare versan=do quelle ama = = re versan=do quelle amare

lagrime di do = lor chi mi rapi - dal pet = = to

Clo ri amoro = sa e bel = la Clo = ri amoro = = sa e bella

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bar=bara Navi= = = cella tu mi rapisti il cor

barbara Navi= = cel= la tu mi rapi=sti il cor barbara

barbara tu mi rapi=sti il cor rapi=sti il Cor rapi=sti il Cor

A te distese il piede
e mi lasciò sol lido
tu già nel flutto infido
portasti il mio tesor
Per trattenerti in vano
bramai crudel procella
Barbara &c.

Cò sguardi, e cò sospiri
t'accompagnai le vele
affanno più crudele
chi ha mai provato ancor
Lo spirito al core al labbro
mancò la mia favella
Barbara &c.

Si dileguò dagli occhi
l'immagine dolente
ma ogn'ora è impressa in mente
come la viddi allor
E replicando io vado
in questa parte, e in quella
Barbara &c.

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61
6
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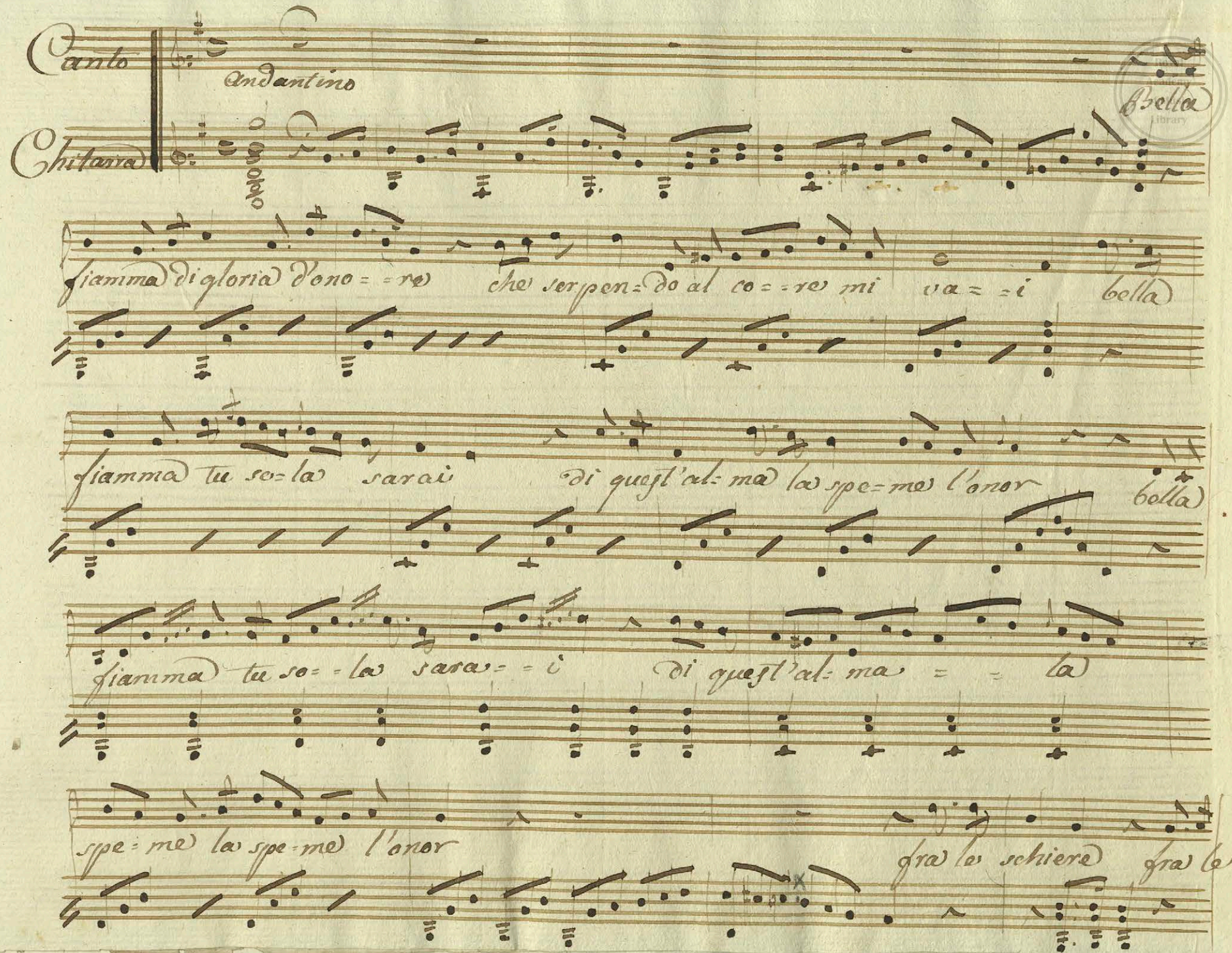
Bella fiamma di gloria d'onore

Arietta

Ridotta coll'accompagnamento di Chitarra

Dal Signor Antonio Castello


Canto
Andantino
Chitarra
Solo
fiamma di gloria d'ono = = re
che serpen = do al co = = re mi va = = i
bella
fiamma tu so = la sarai
di quest'al = ma la spe = me l'onor
bella
fiamma tu so = = la sara = = i
di quest'al = ma = = la
spe = me la spe = me l'onor
fra le schiere fra le

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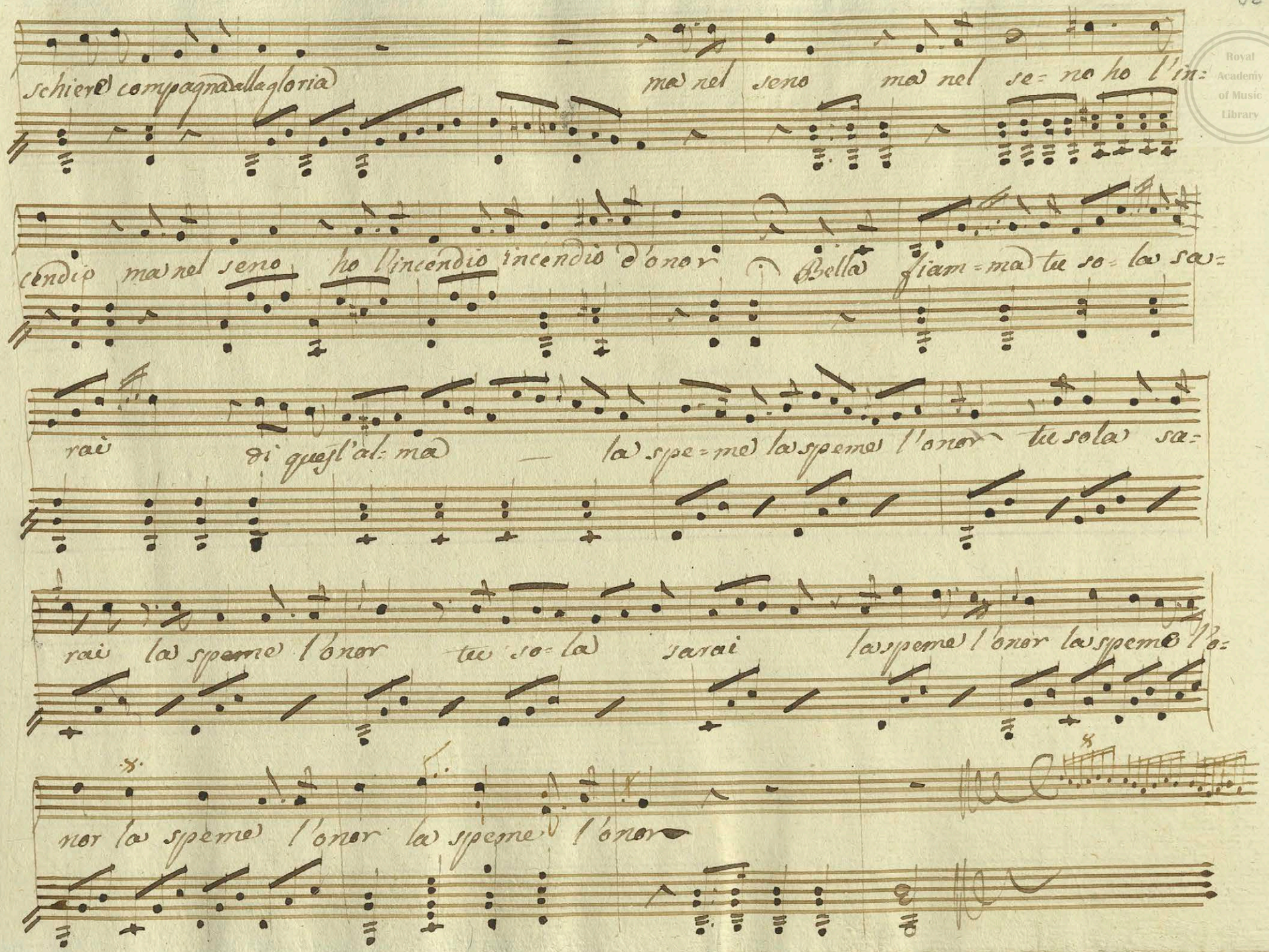

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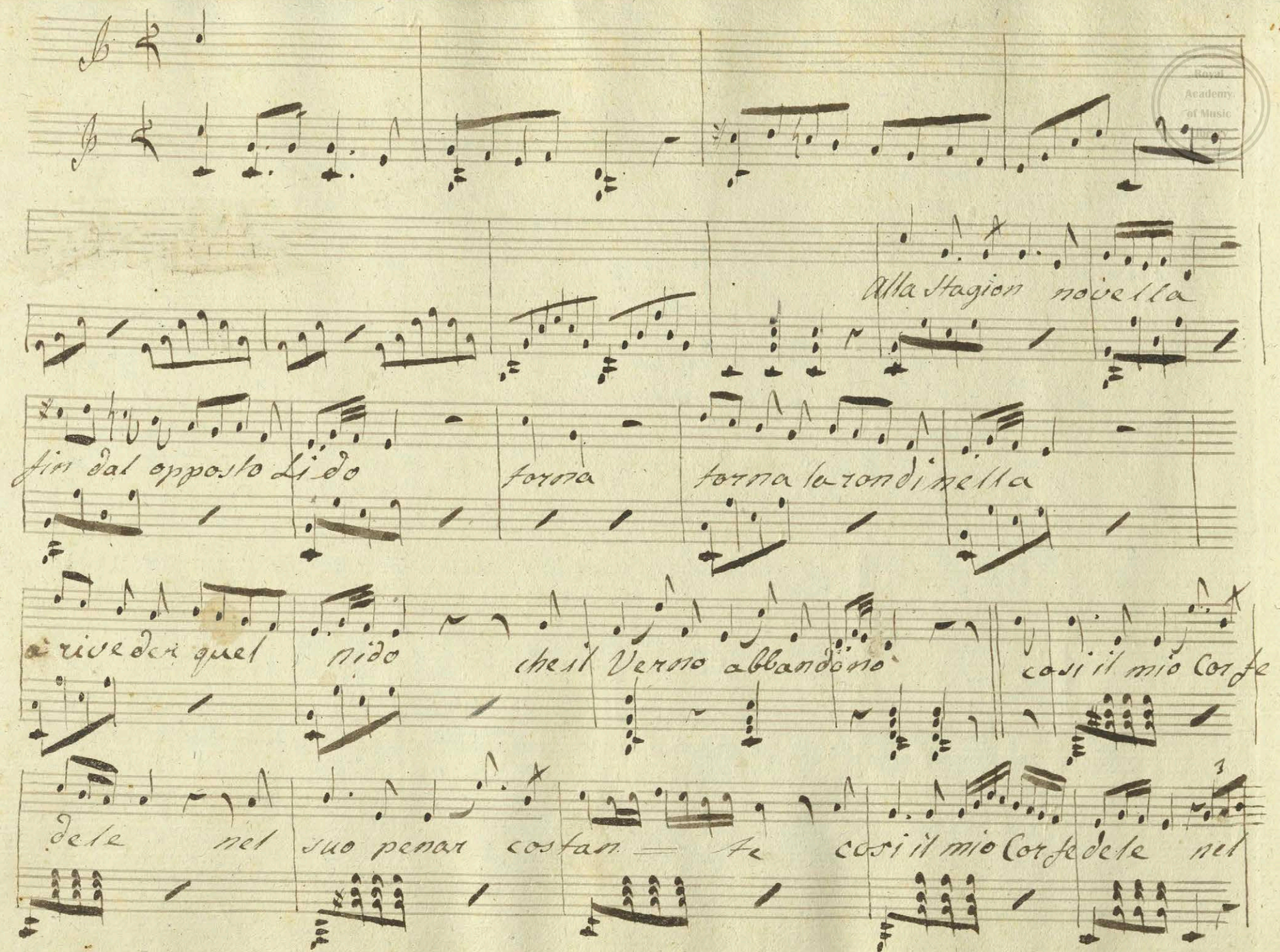
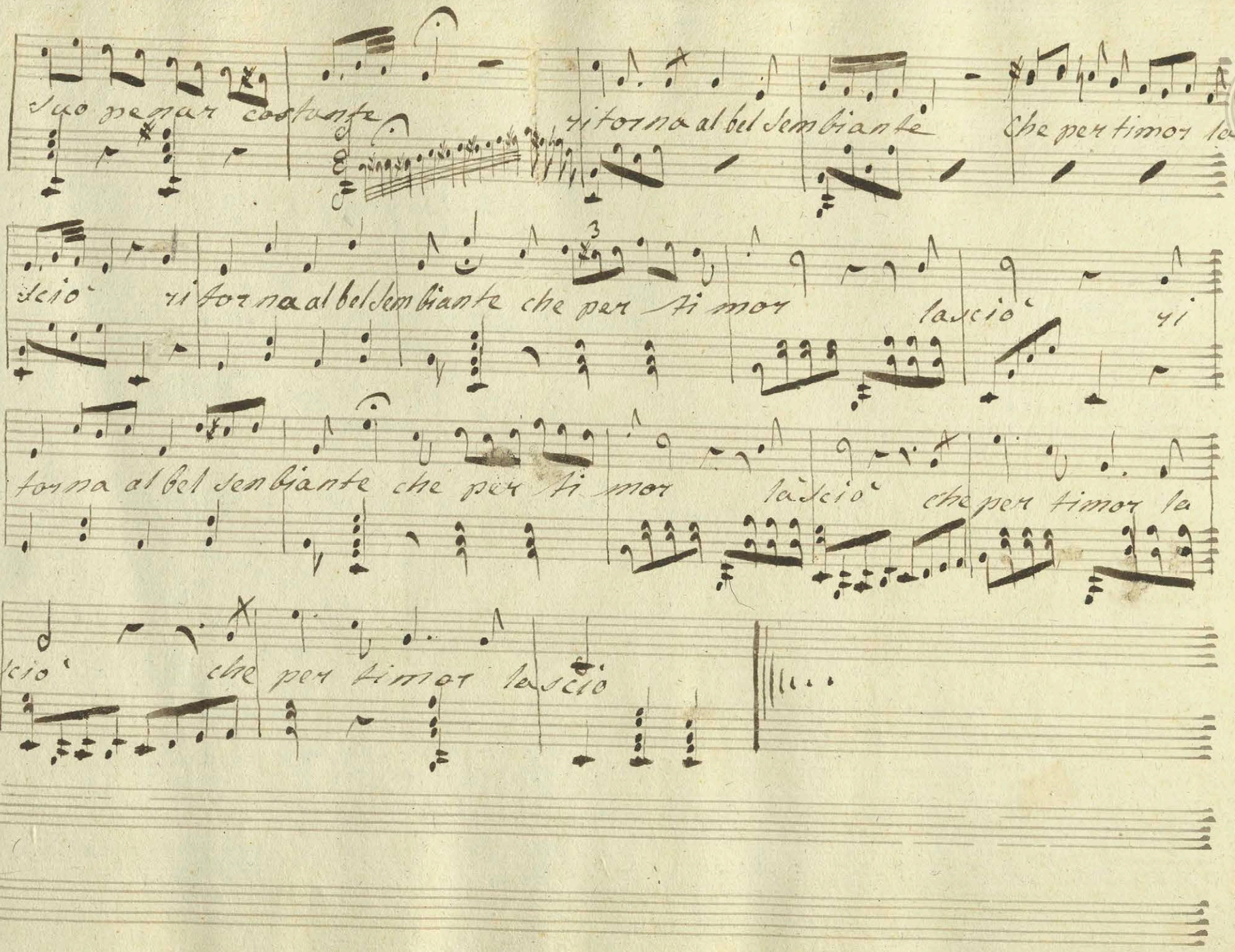
Canzoncina

Alla stagion novella


Alla Stagion novella
fin dal opposto Lido
forma
forma la rondinella
a rivederci quel
nido
che il Verno abbandono
così il mio Core
dele
nel
suo penar costan — te
così il mio Core dele
nel



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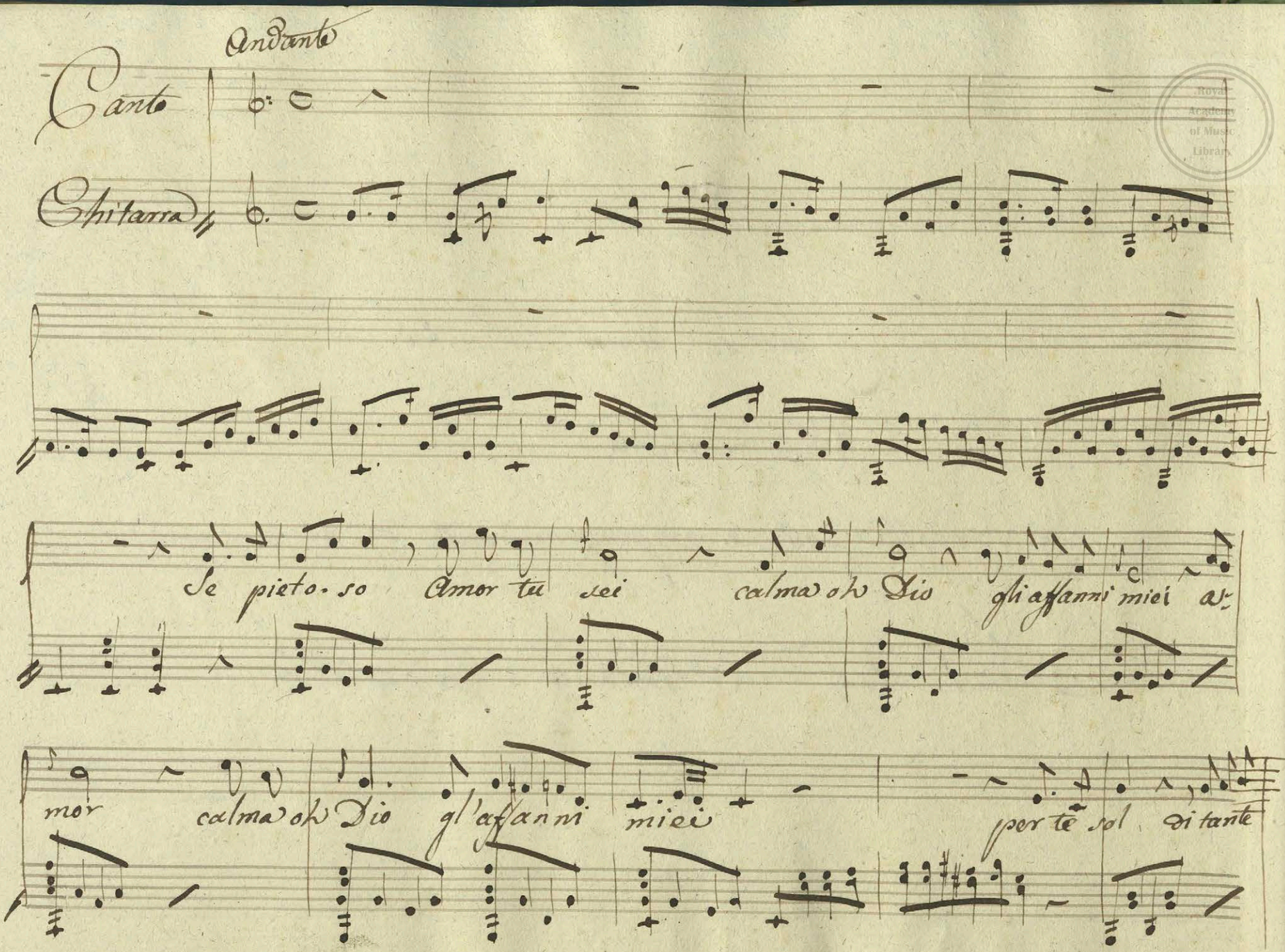
Se pietoso amor tu sei

Cavatina

Ridotta coll'accompagnamento di Chitarra

Dal Sig. Antonio Castello


Andante
Canto
Chitarra
Se pieto-so Amor tu sei calma oh Dio gli affanni miei a-
mor calma oh Dio gl'affanni miei
per te sol di tante

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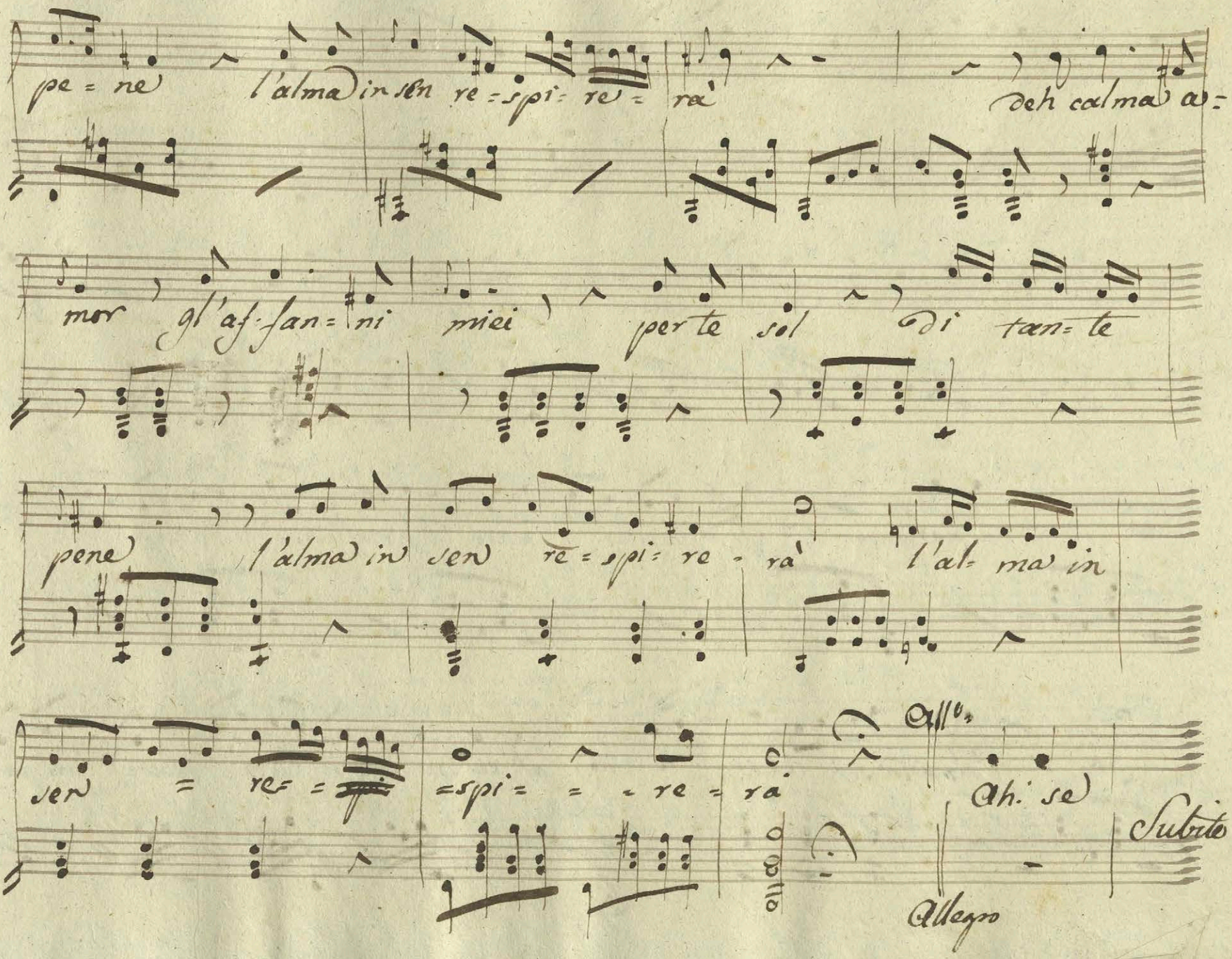
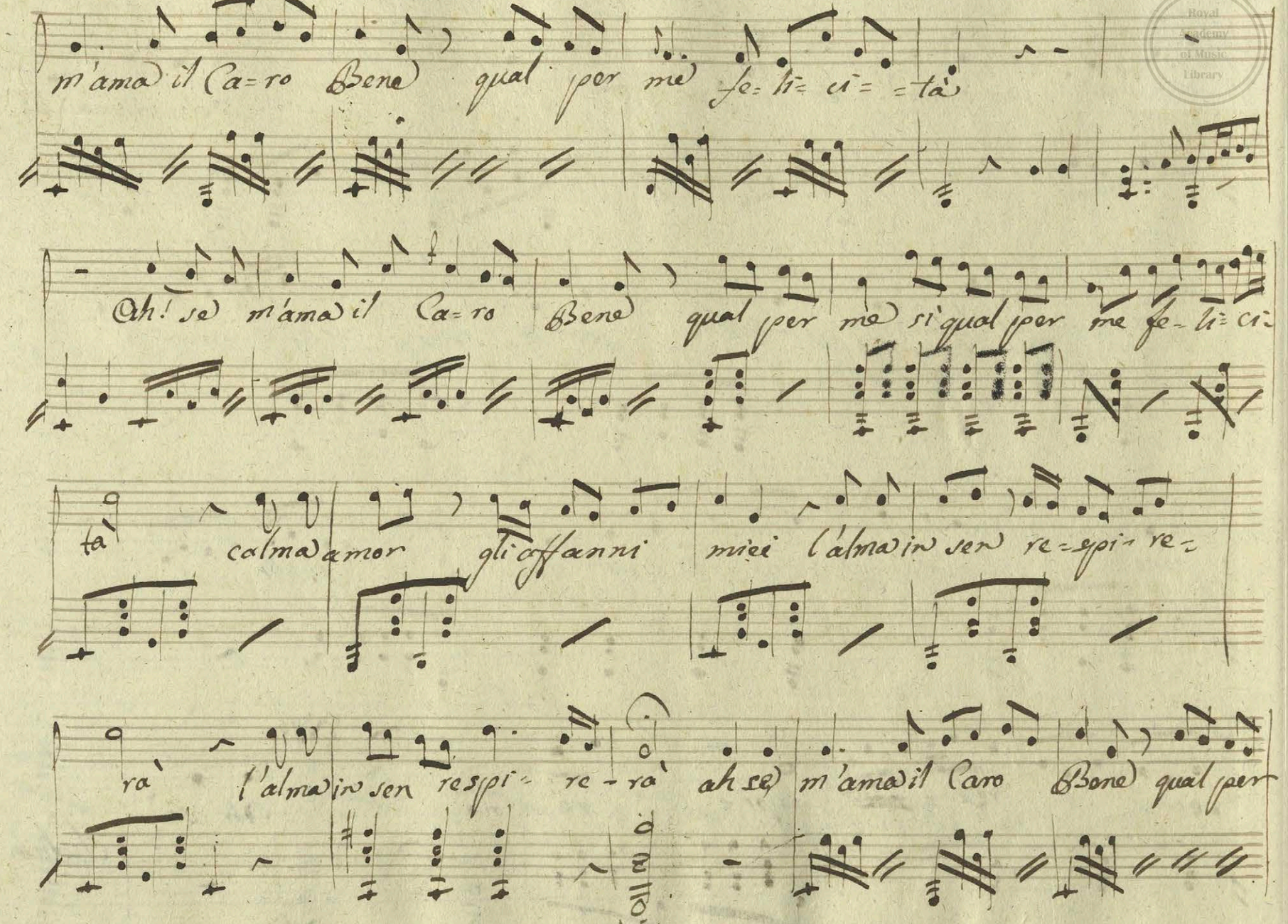
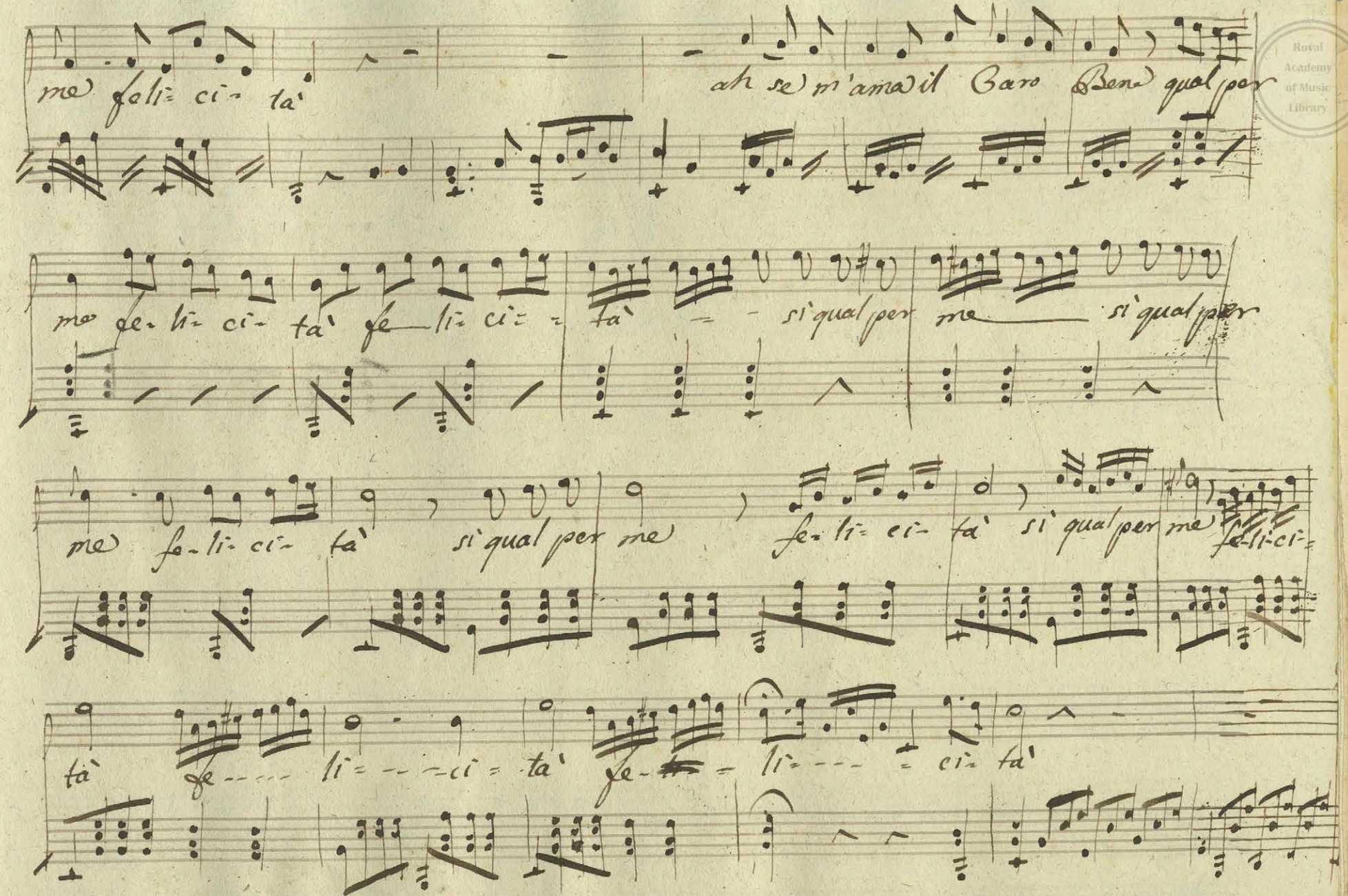



m'ama il Ca=ro Bene qual per me fe= li= ci= =tà
Ah! se m'ama il Ca=ro Bene qual per me si qual per me fe= li= ci=
tà calma amor gli affanni miei l'alma in sen re=spi= re=
ra l'alma in sen respi= re= ra ah se m'ama il Caro Bene qual per



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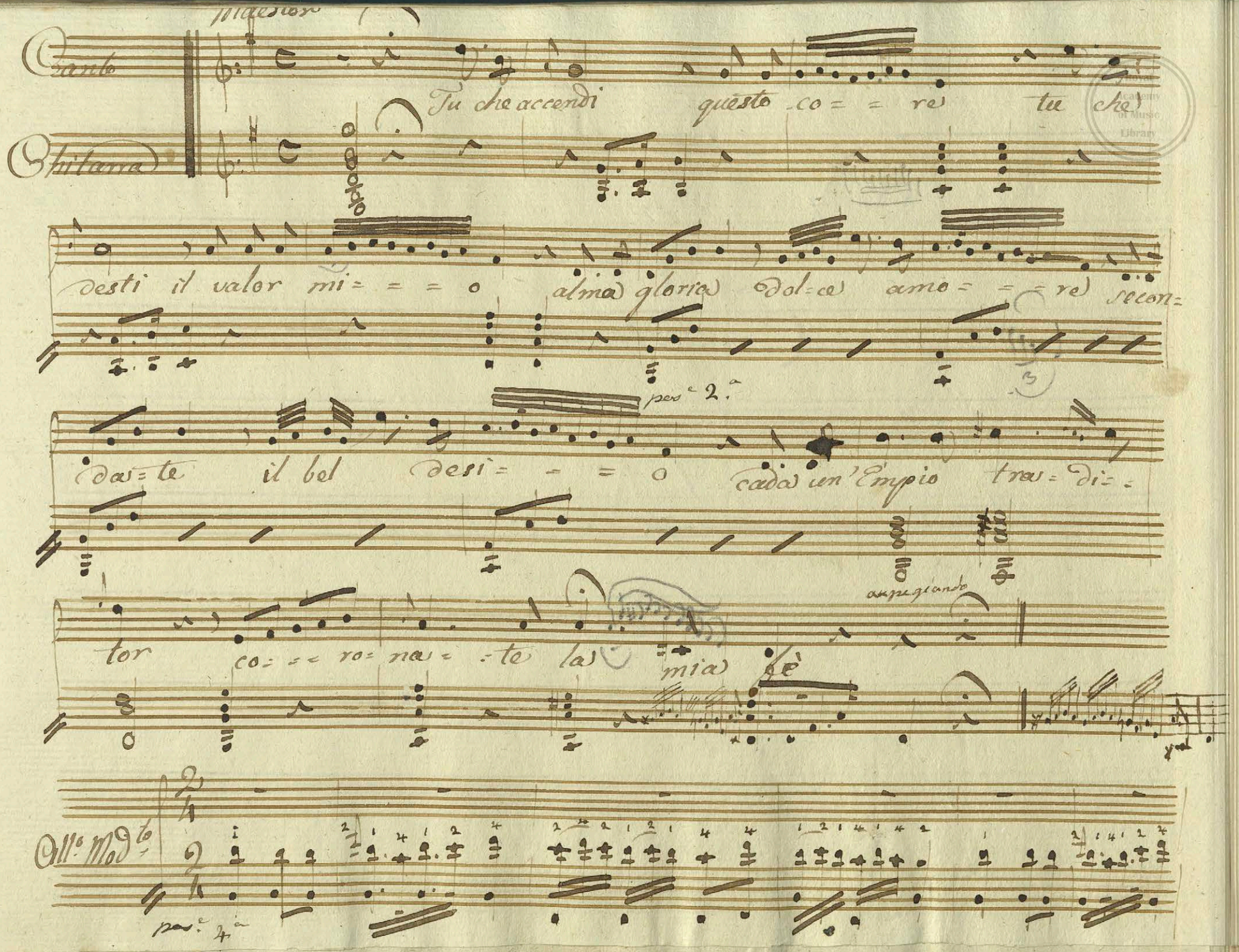
Di tanti palpiti

Cavatina

Nel Tancredi del Sig.r Maestro Rossini

Ridotta coll'accompag.to di Chitarra

Dal Sig.r Antonio Castello



Maestoso

Canto

Tu che accendi questo co= = re tu che

Chitarra

desti il valor mi= = = o alma gloria dol=ce amo= = = re secon=

pes.e 2.a

da=te il bel desi= = = o cada un'Empio tra=di=

arpegiando

tor co= = = ro= na= = te la mia fè

All.o Mod.to

pes.e 4.a

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Di tanti palpiti di - tante pe = = ne

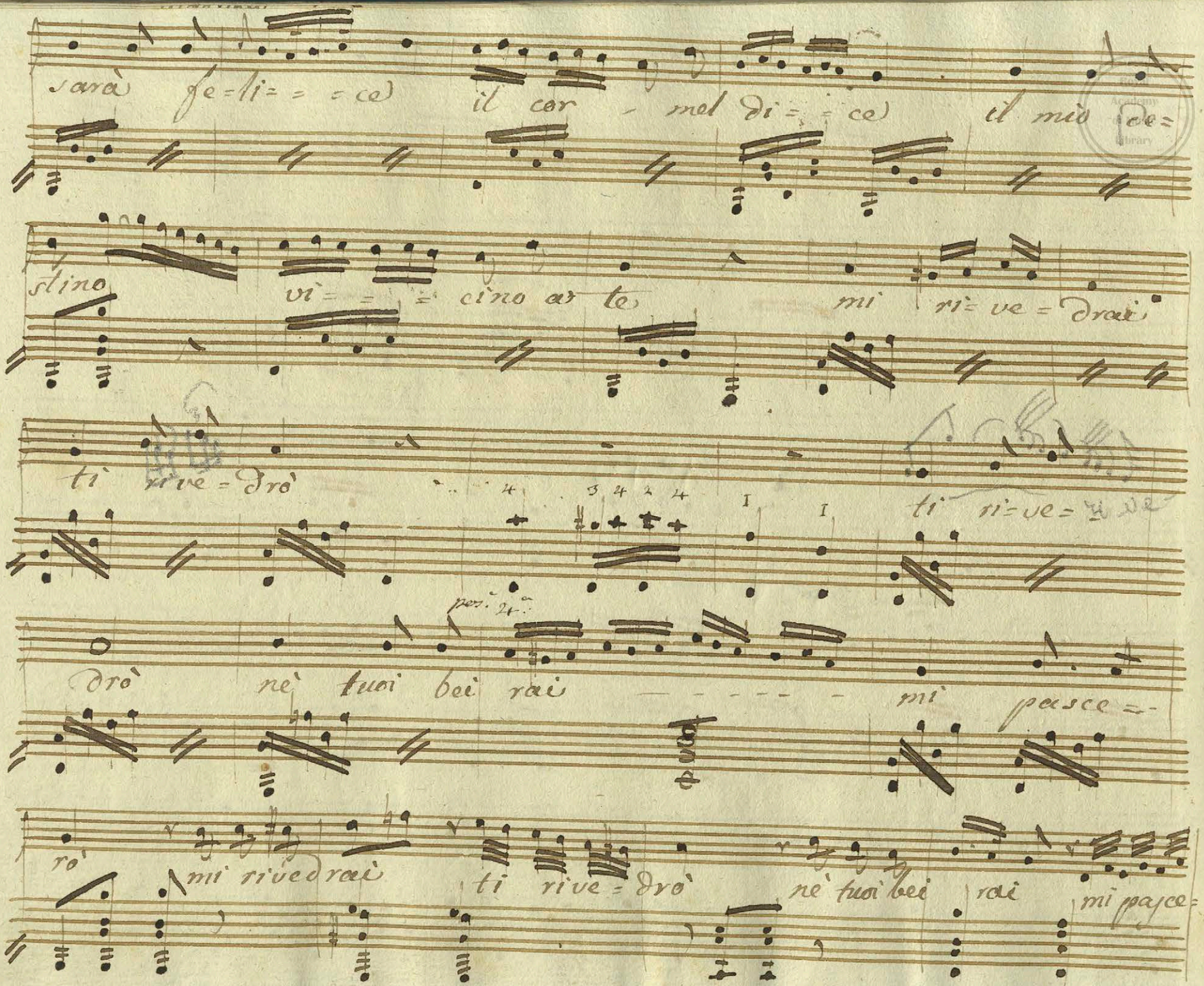
dolce mio Bene spe = = ro mercè mi ri = ve = drai

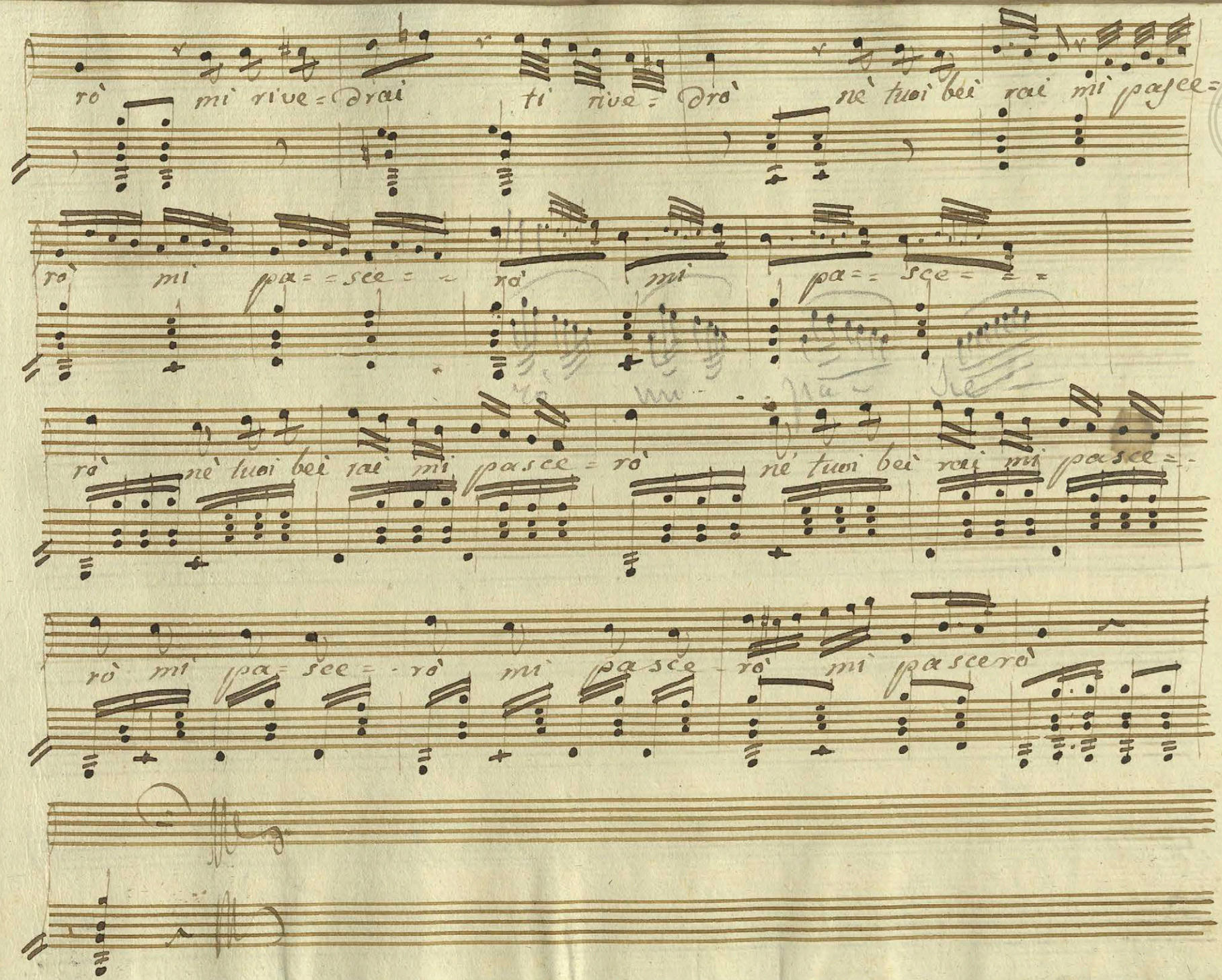
ti rive = drò ti rivedrò

pas.e 3.a stis

ne' tuoi bei ra = = i mi pa = sce = rò deli = = ri sospi = = ri ac =

cen = = ti conten = ti deliri sospiri accenti conten = = ti


sarà fe=li=ce il cor mel di=ce il mio de=
stino vi=ci=no a te mi ri=ve=drai
ti rive=drò
ti ri=ve=drò
per. 2.as
drò ne' tuoi bei rai mi pasce=
rò mi rivedrai ti rive=drò ne' tuoi bei rai mi pasce=



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pos I 2 3 4 5

I 2

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Varie Canzonette Con L'Accompagnamento Di Chitarra Francese

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Oh' Patria dolce e ingrata Patria al

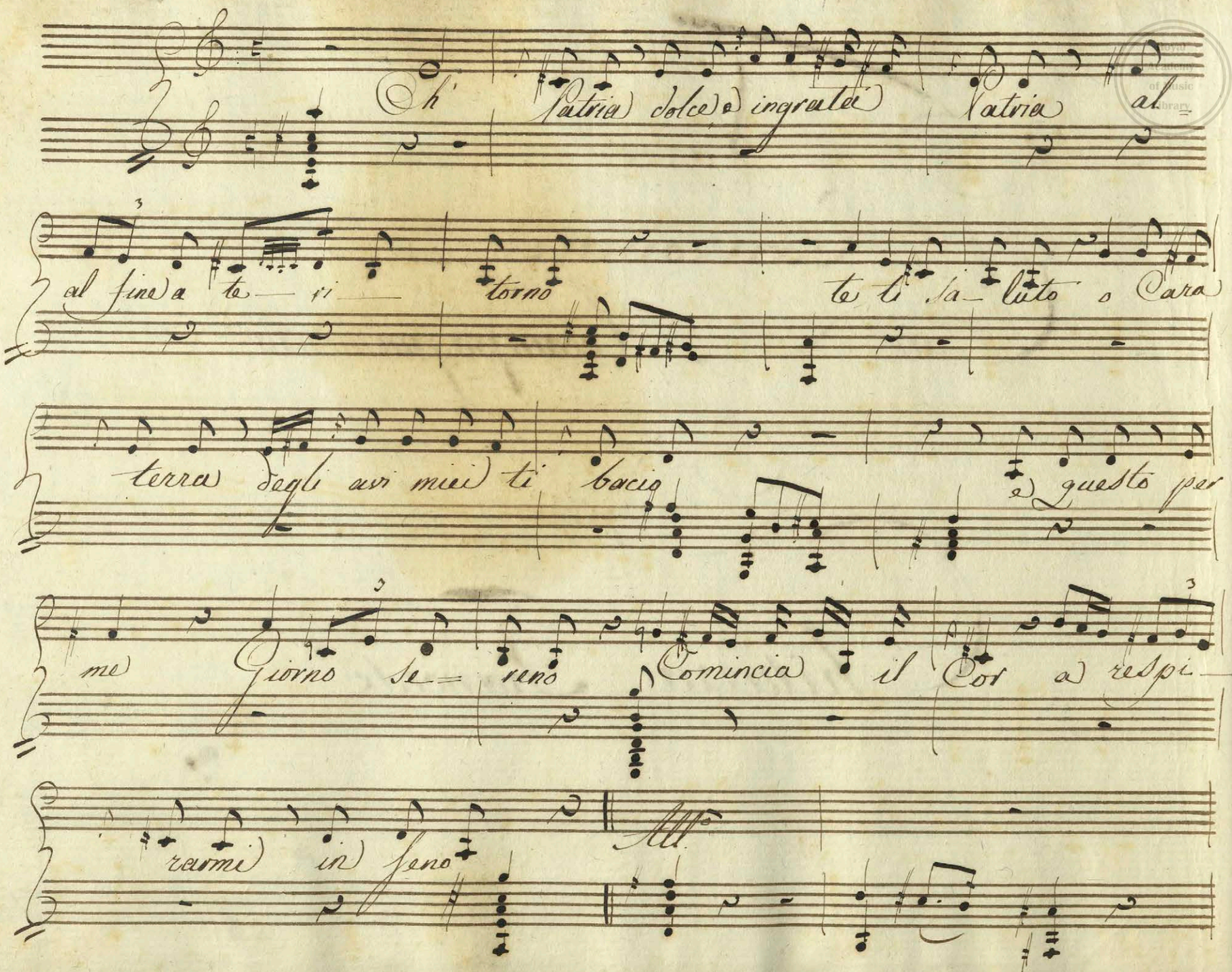
al fine a te — ri — torno te ti sa — luto o Cara

terra degli avi miei ti bacio e questo per

me Giorno se — reno Comincia il Cor a respi —

rarmi in seno

All.o



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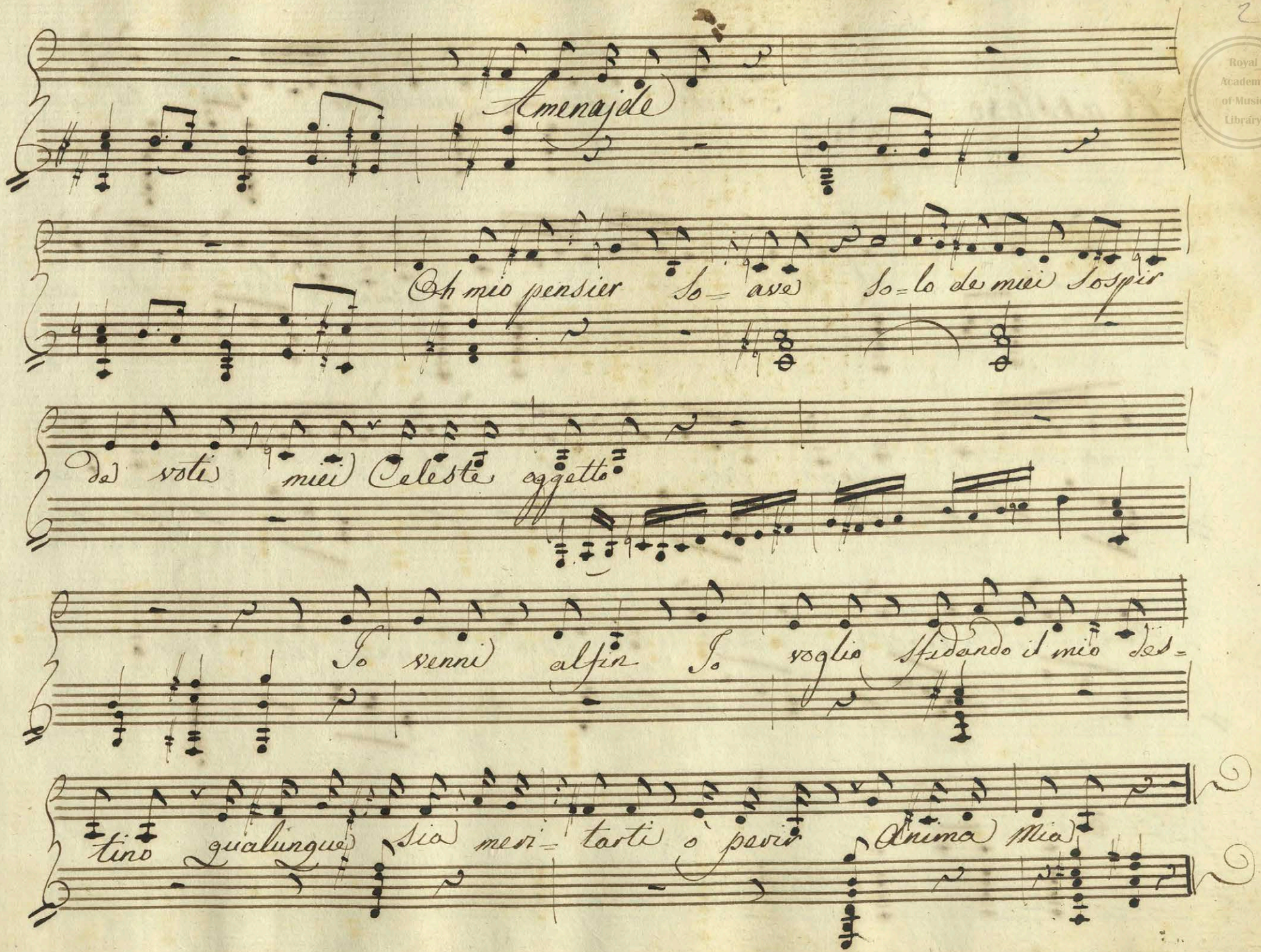

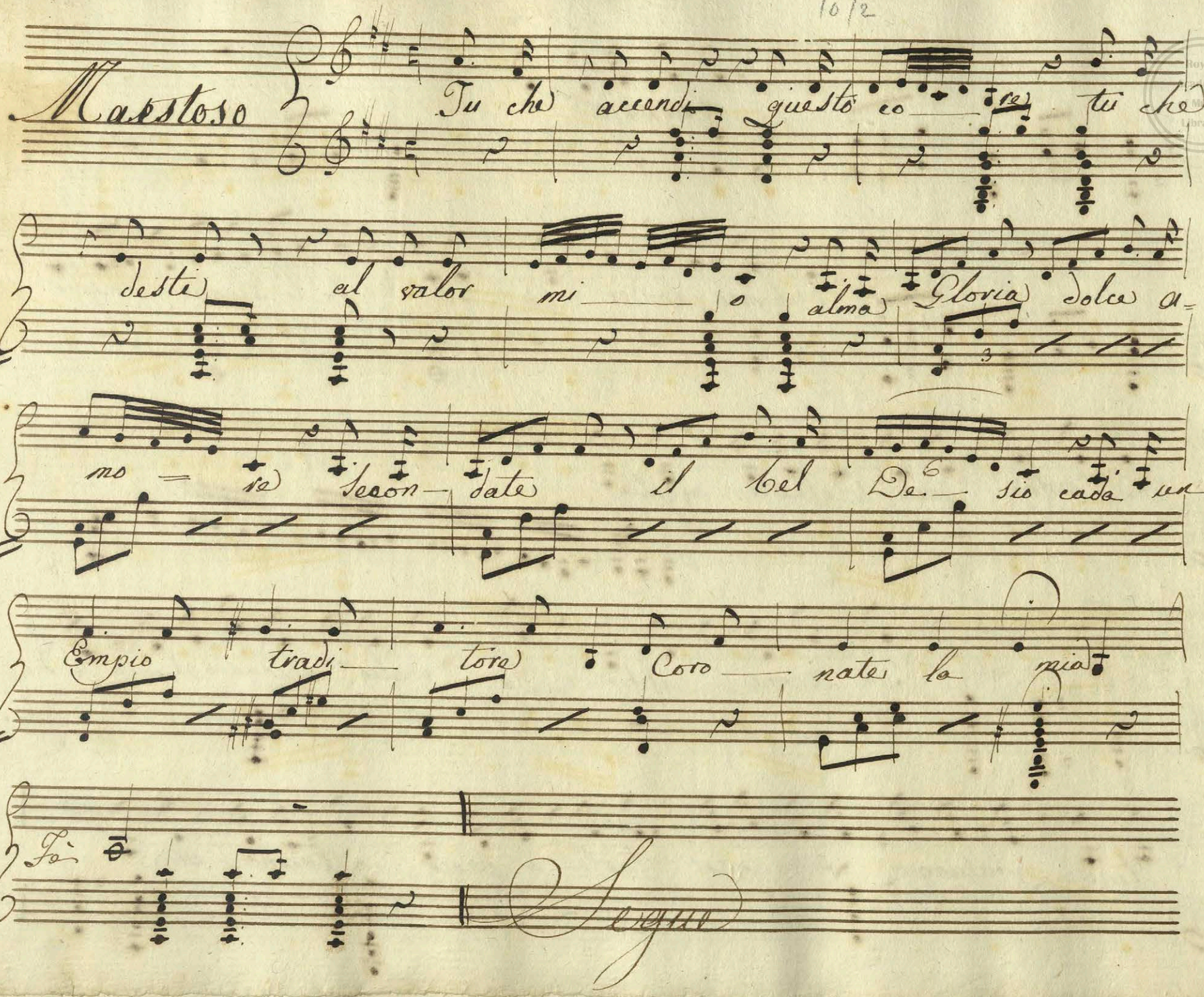

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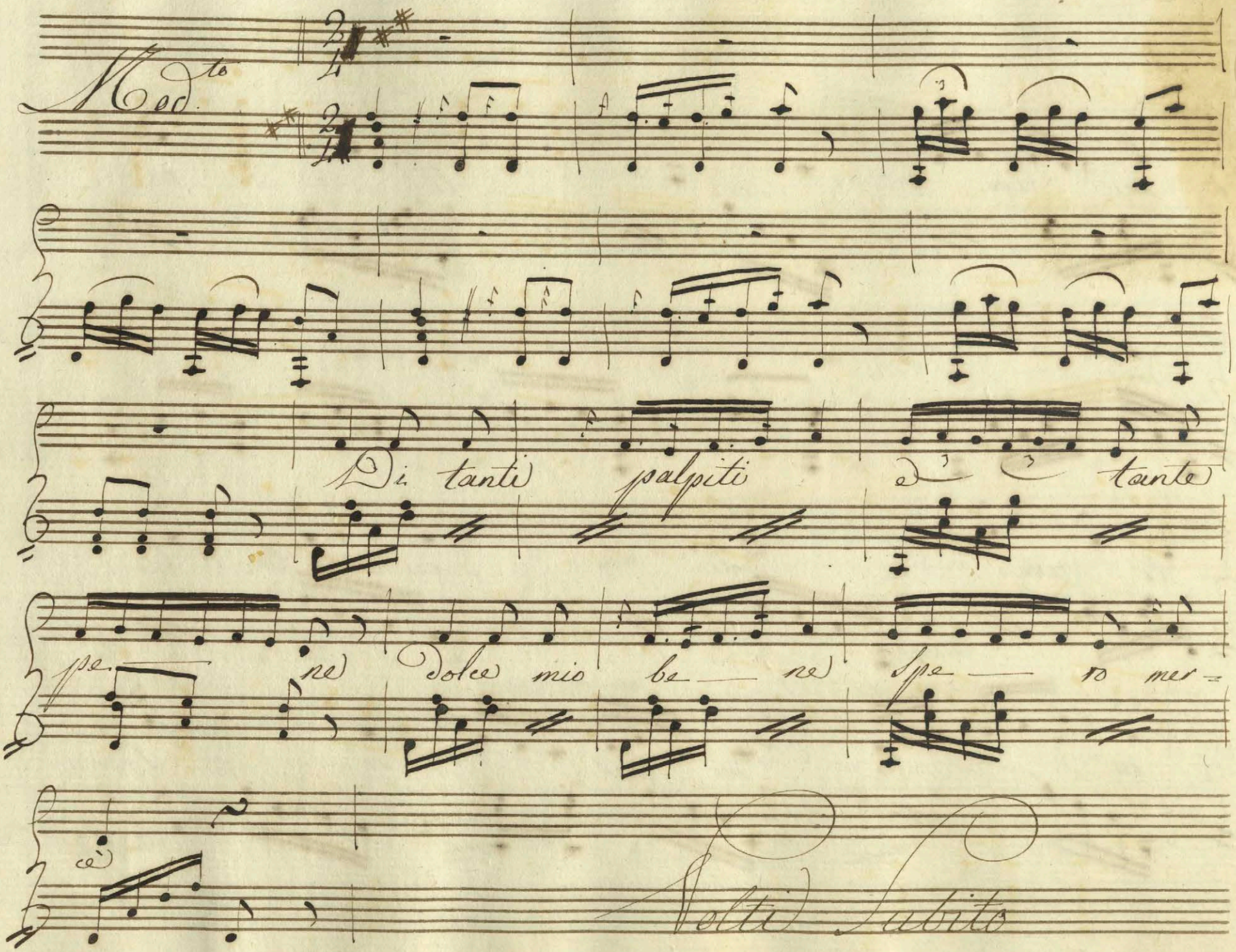

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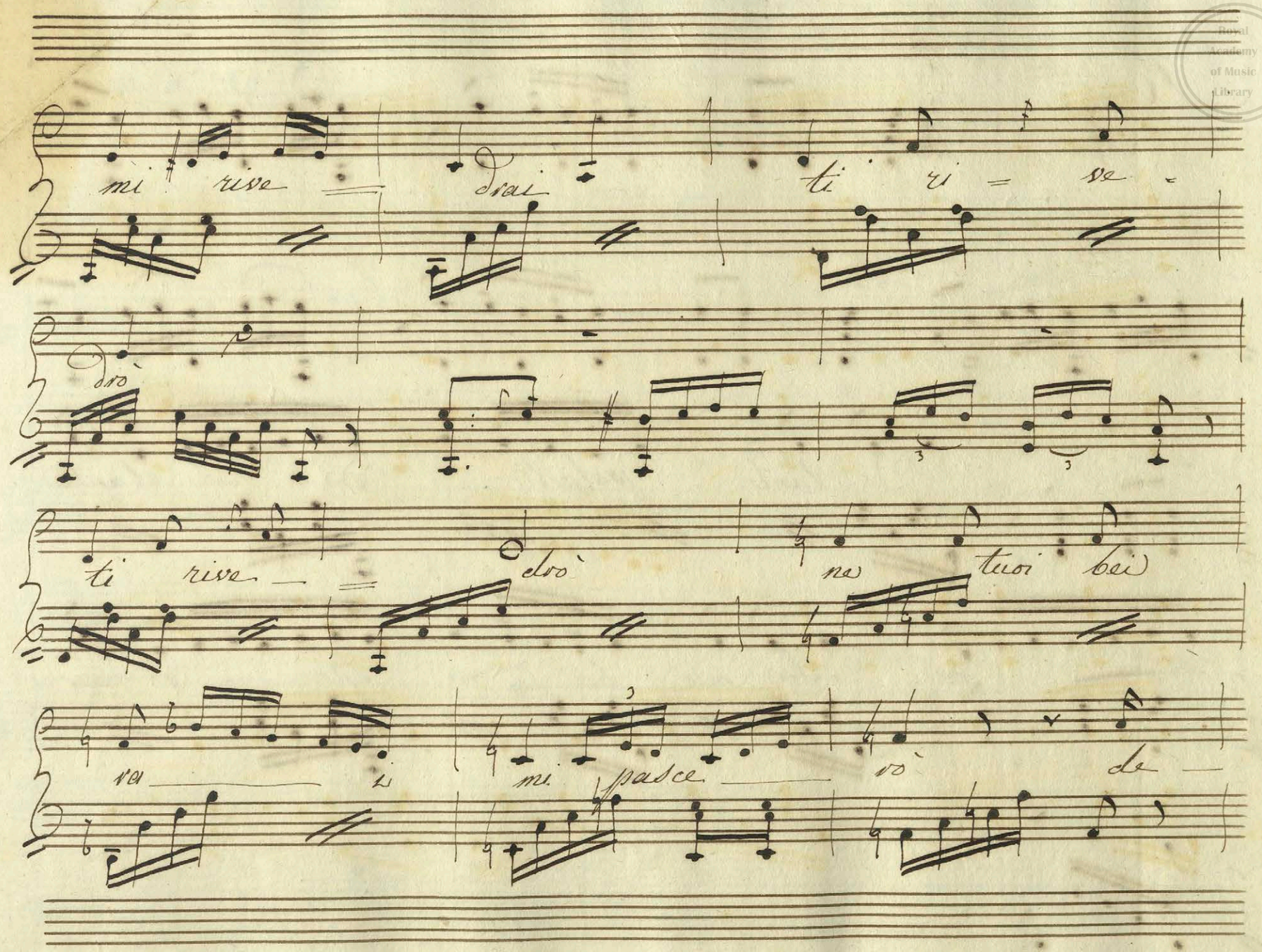

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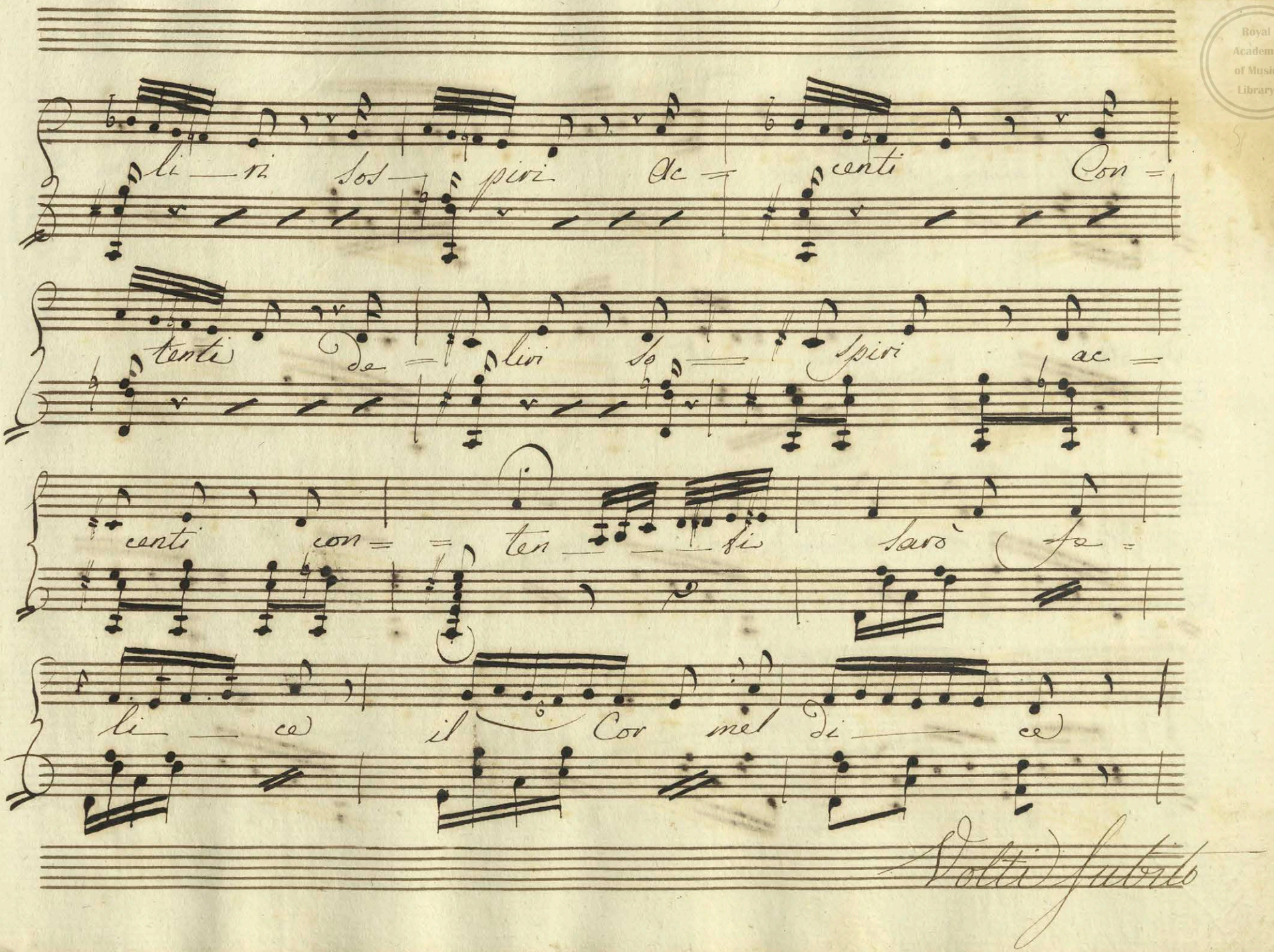

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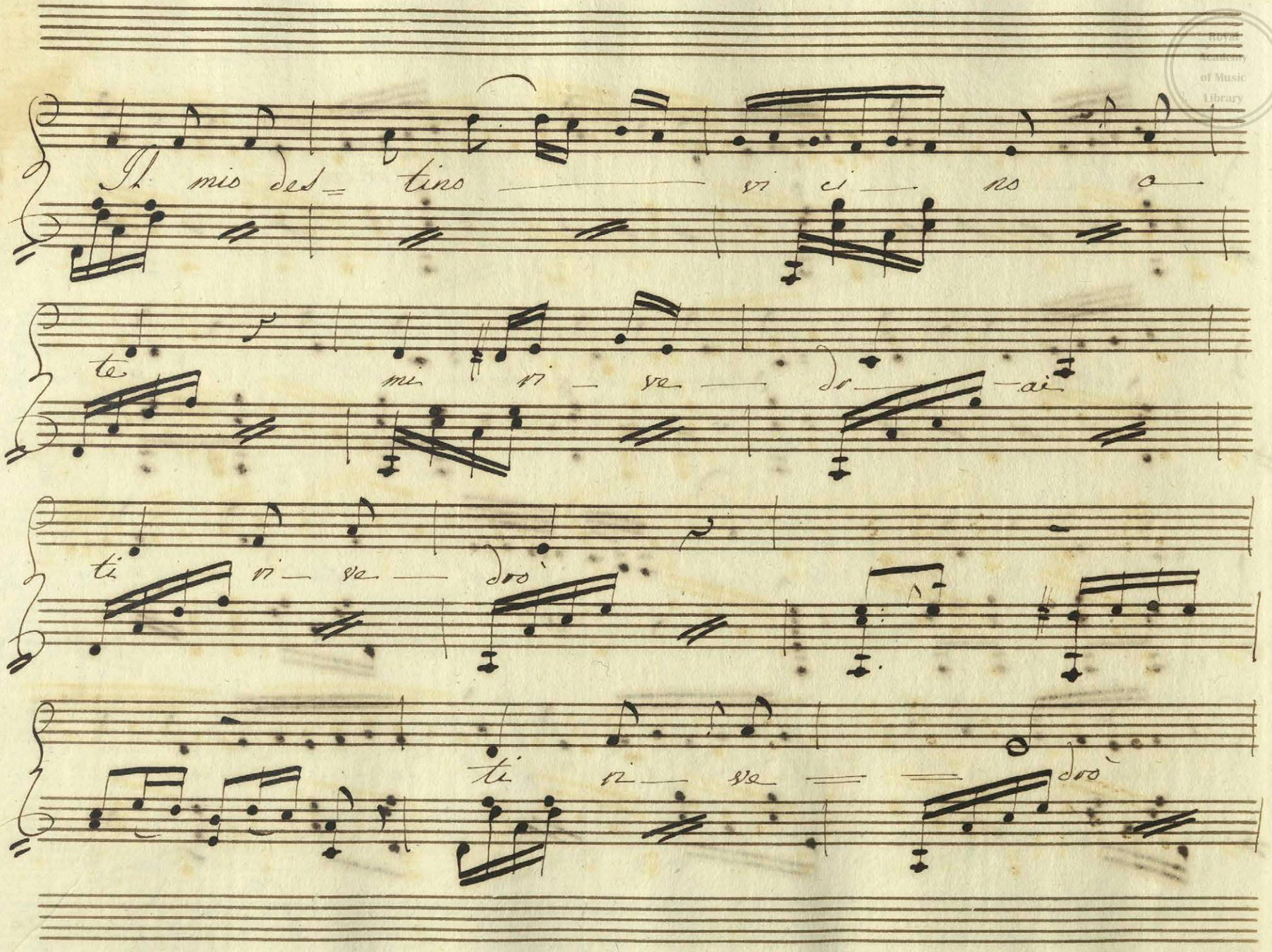

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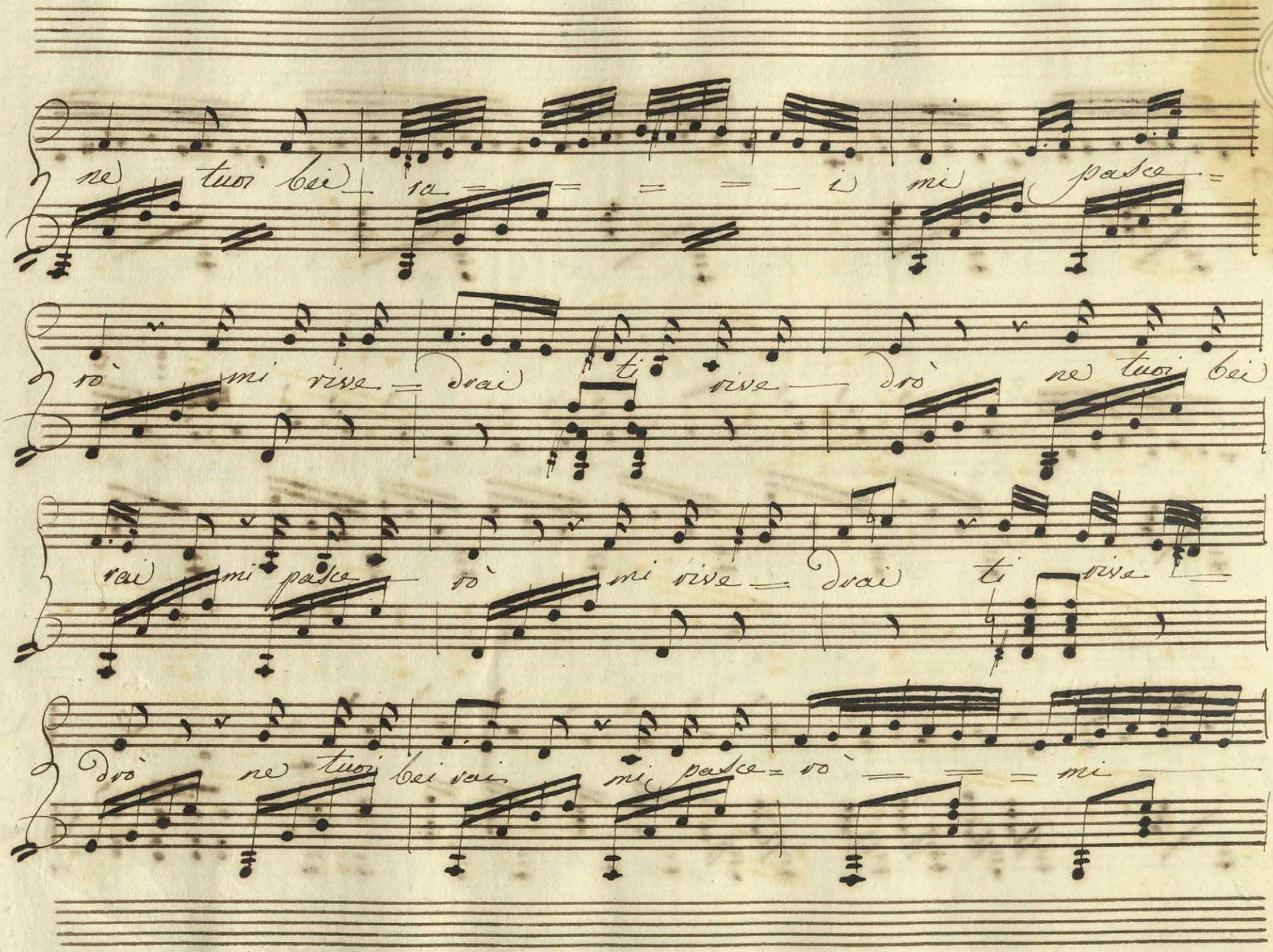

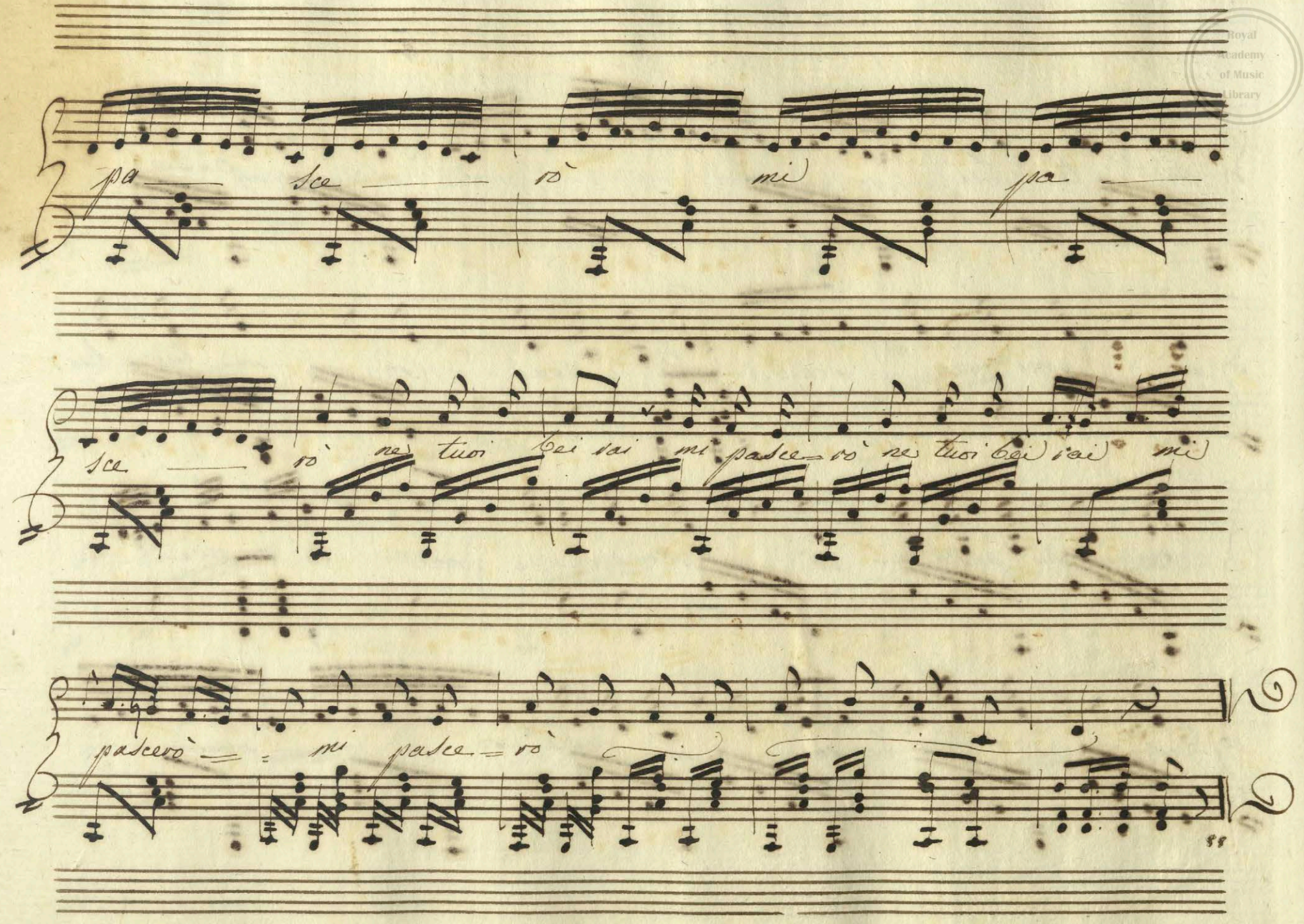
pa — sce — rò mi pa —
sce — rò ne tuoi bei rai mi pasce — rò ne tuoi bei rai mi
pascerò — mi pasce — rò

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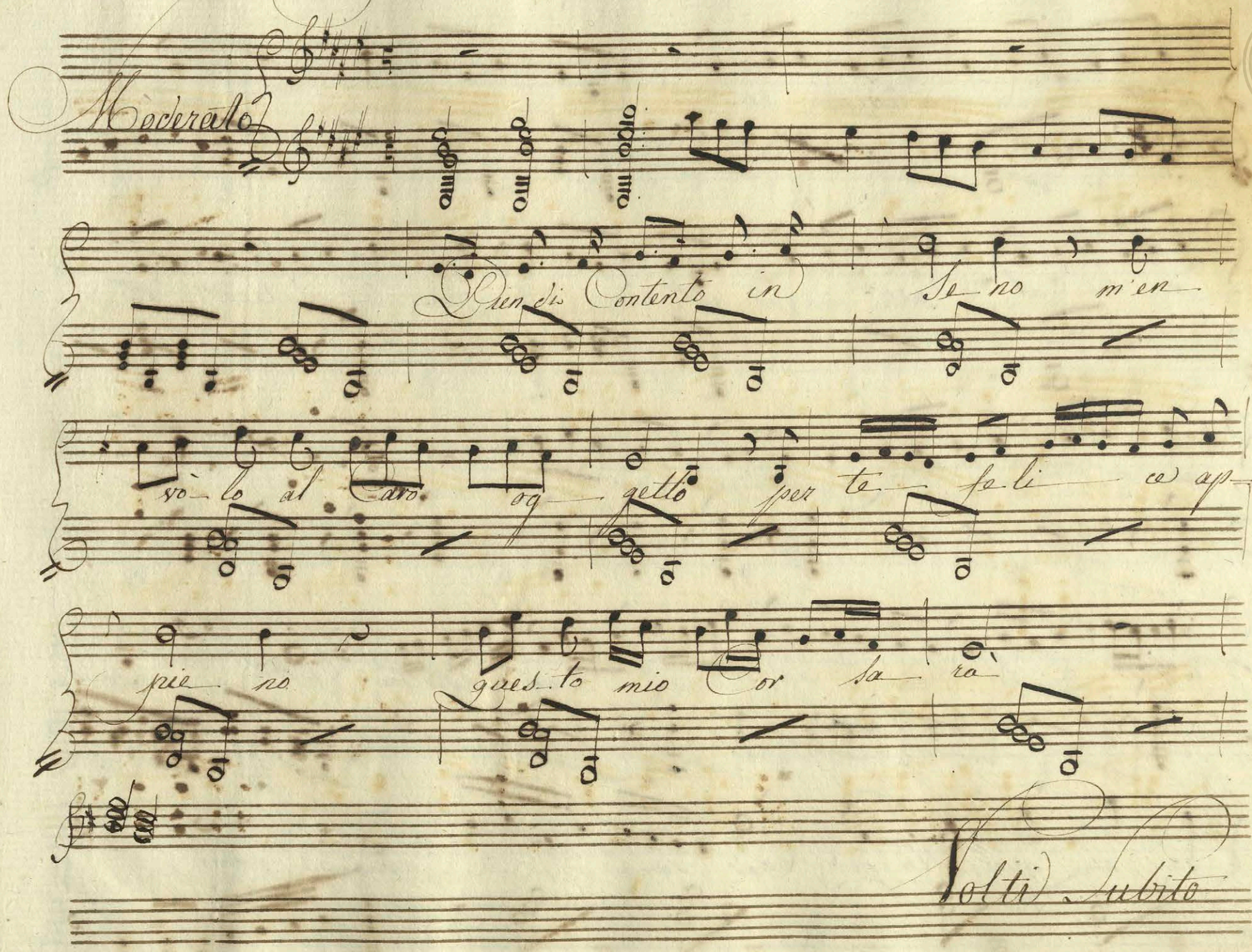

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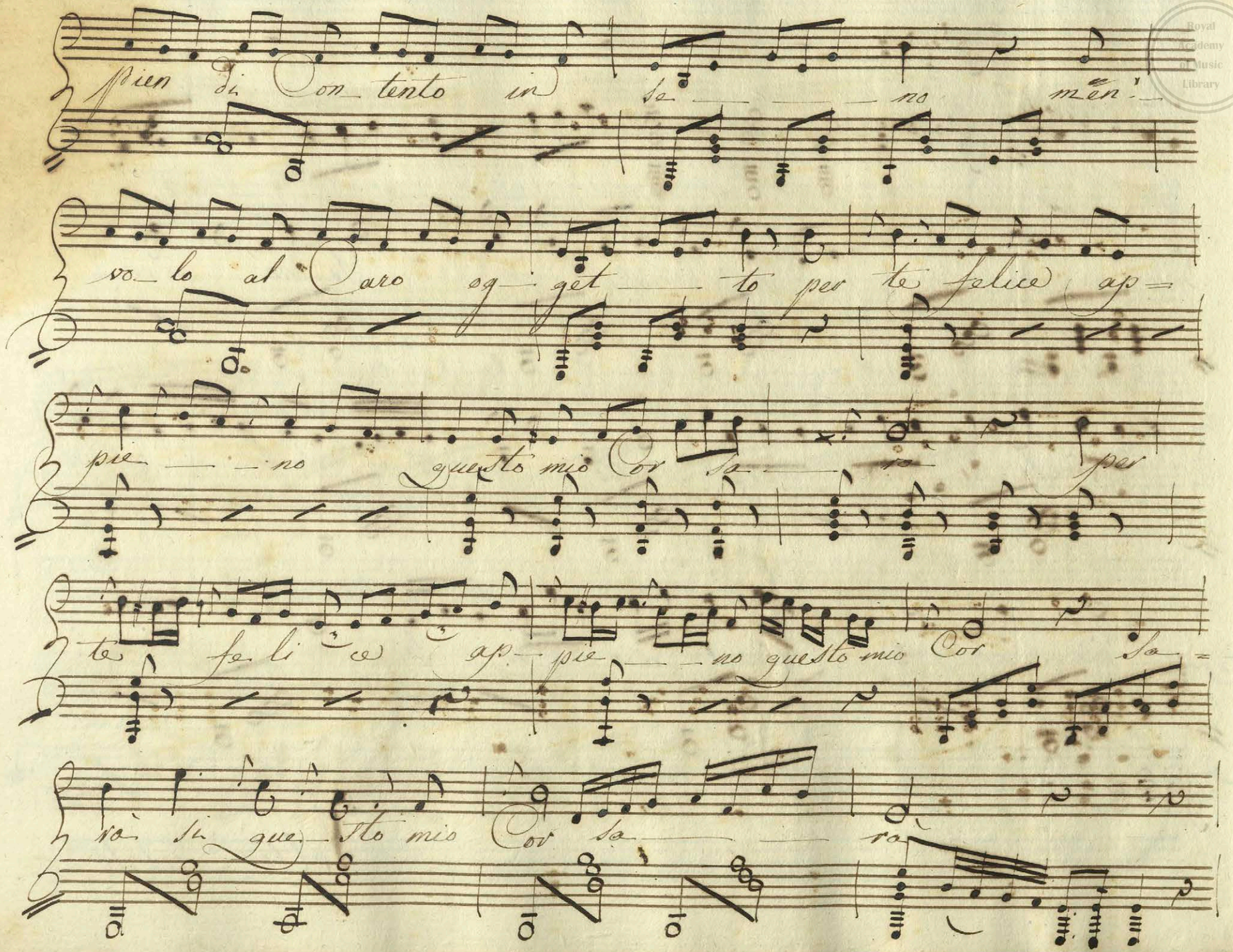

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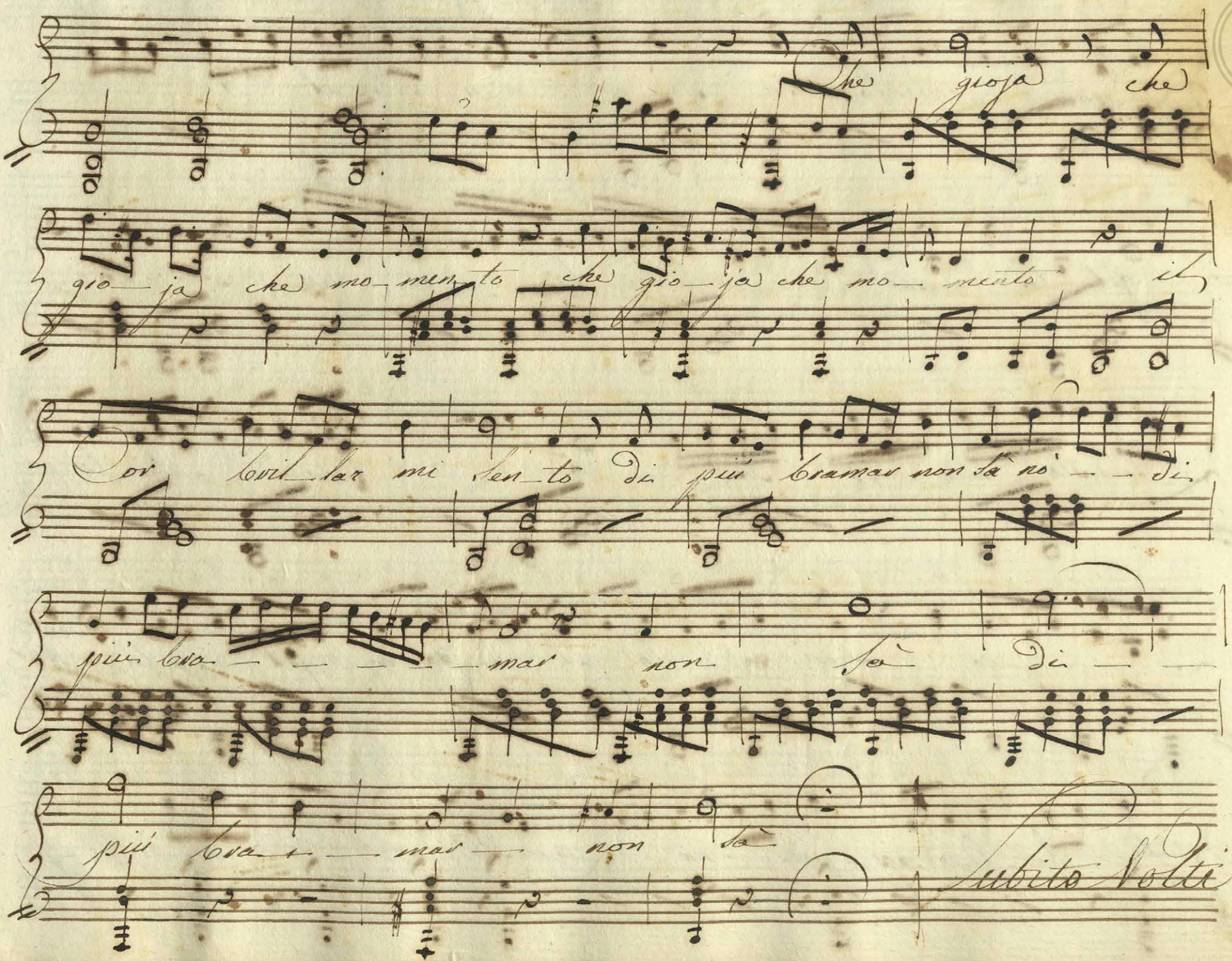

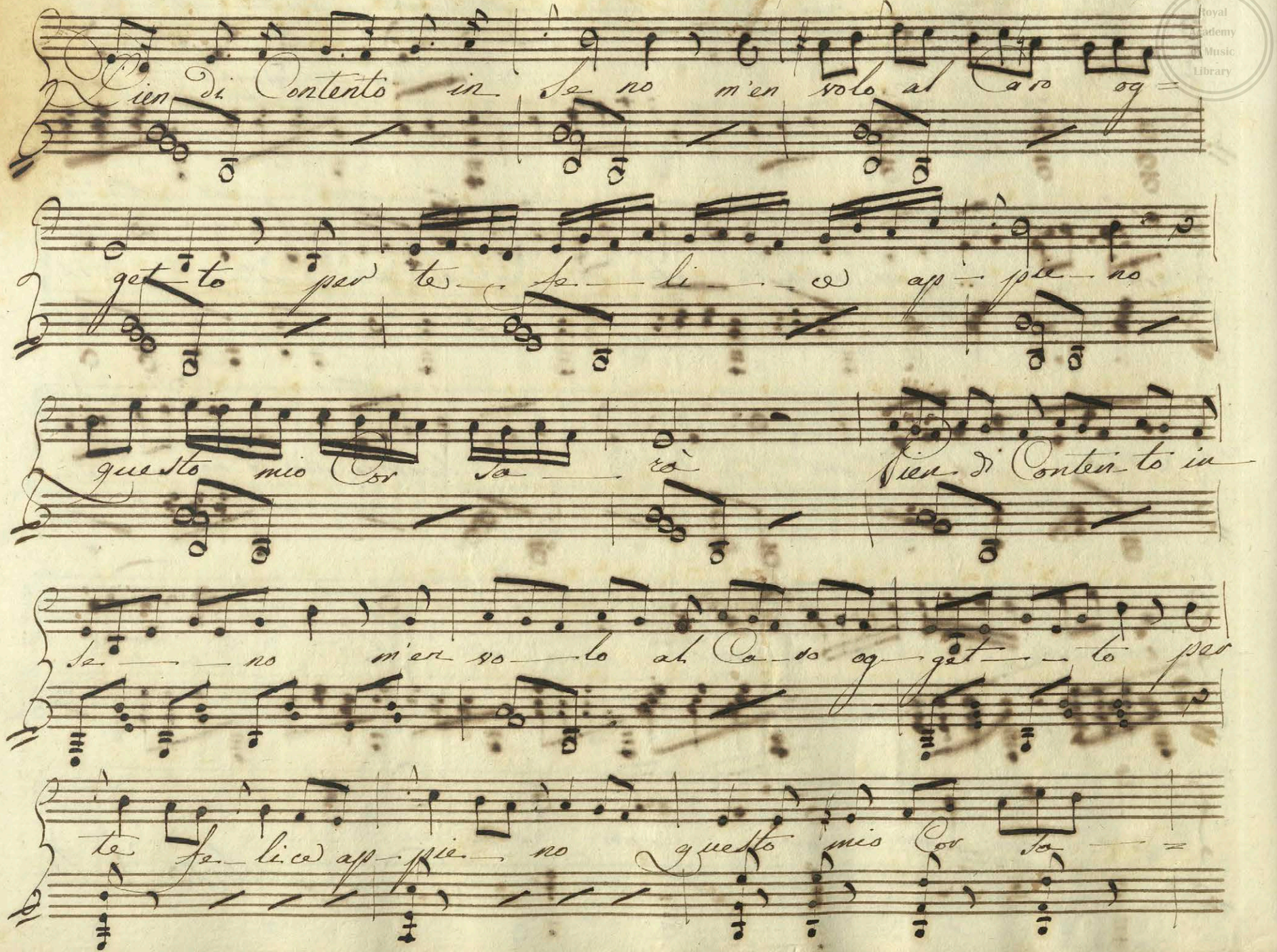

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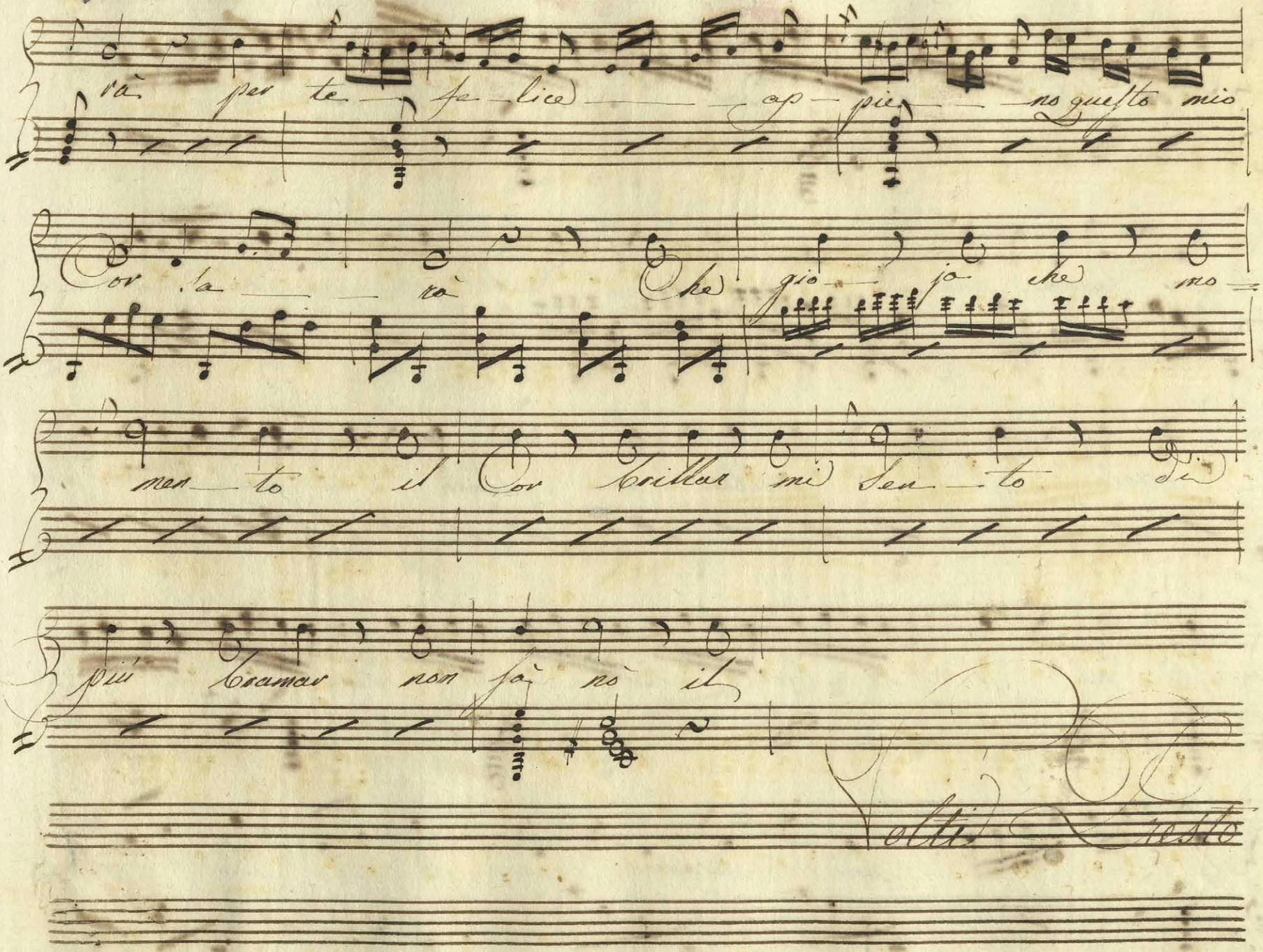

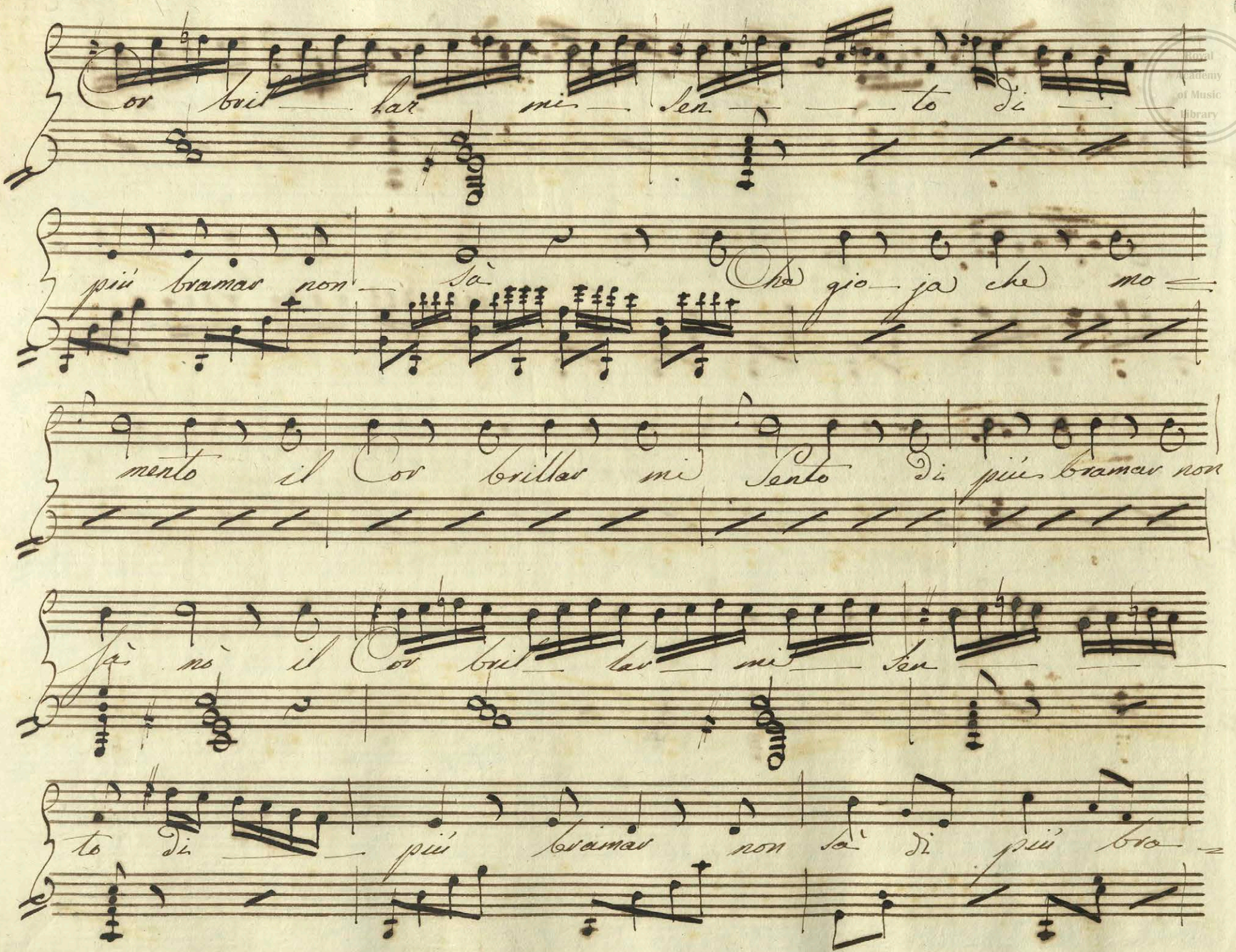

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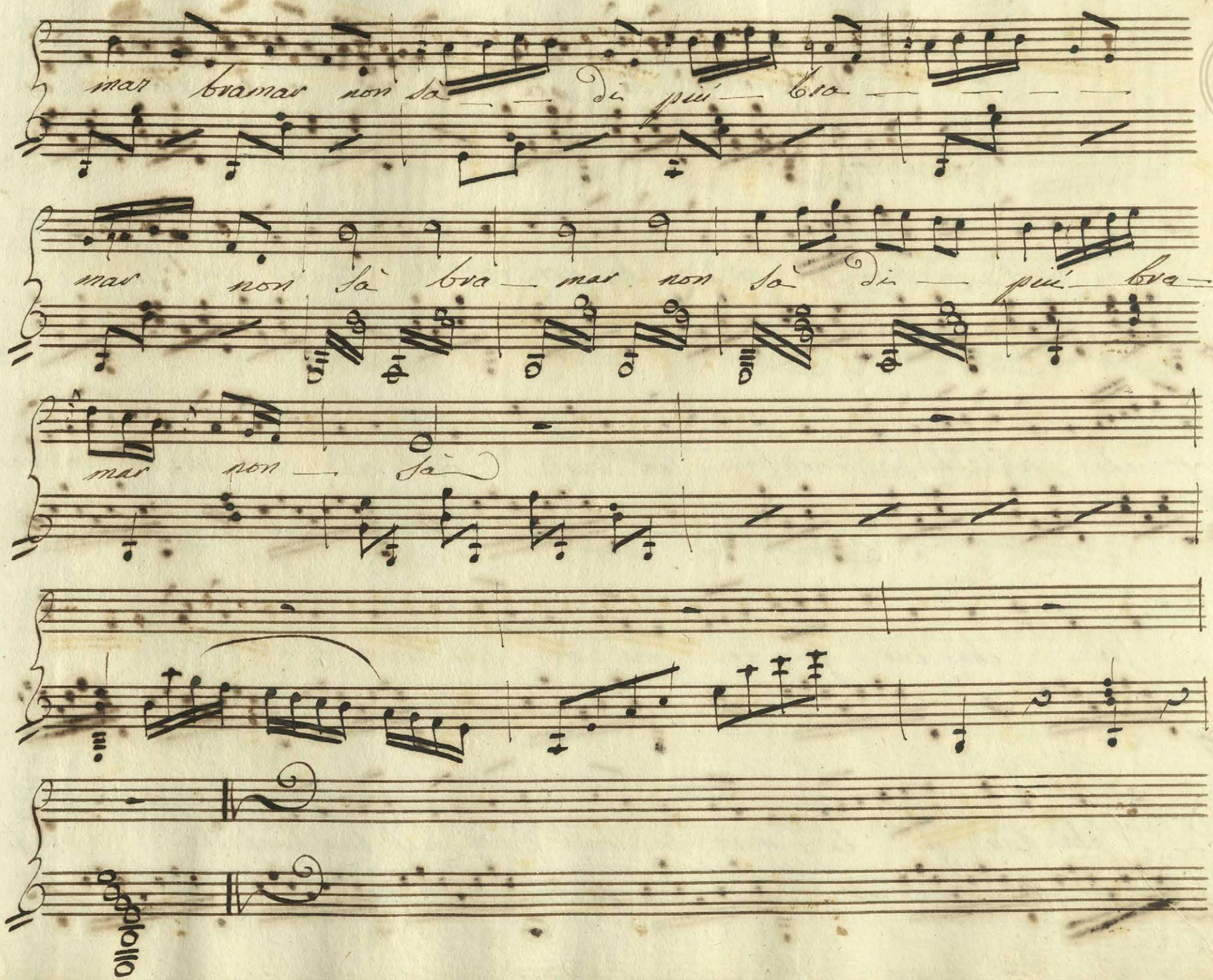

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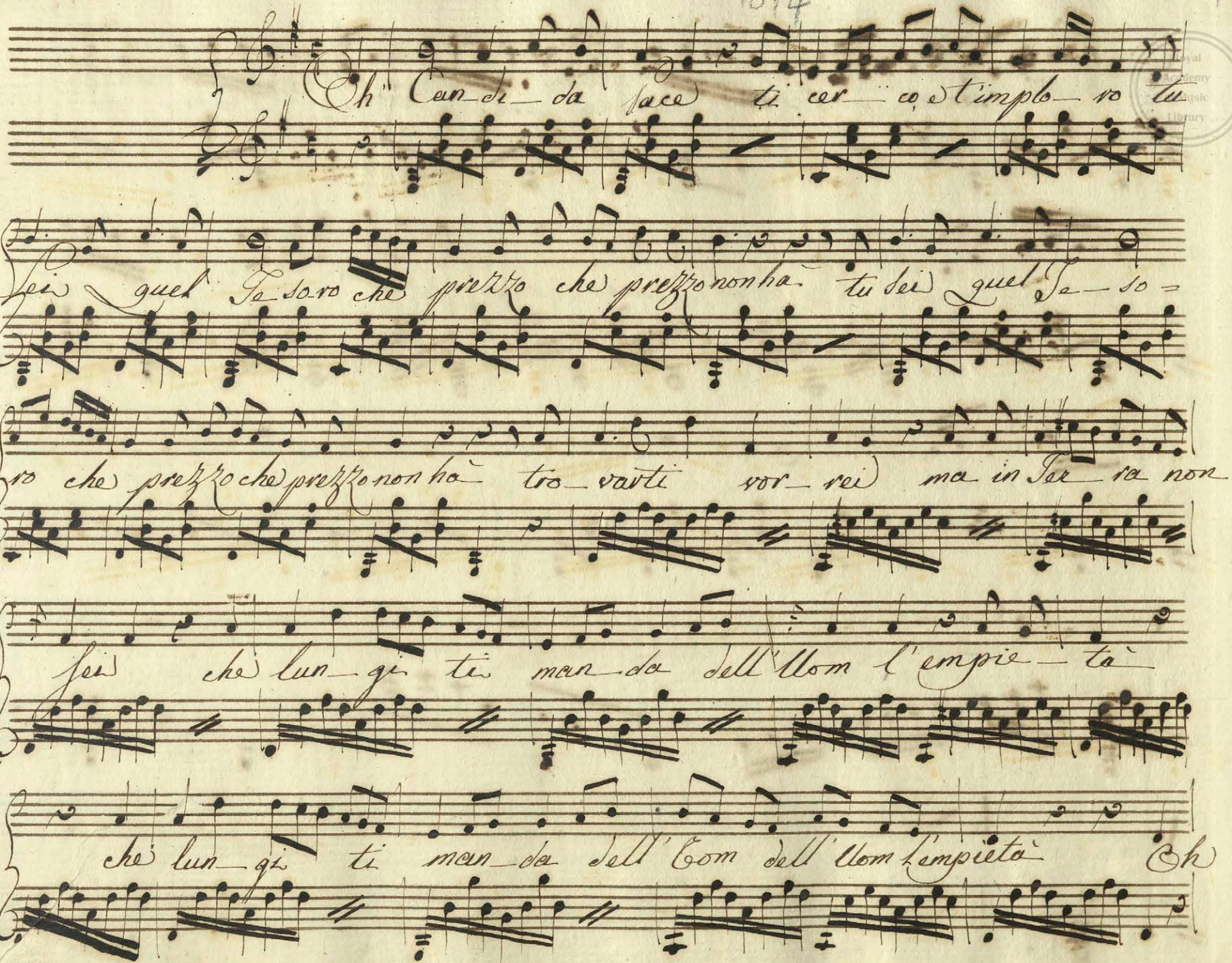
Oh' Can_di_da face ti cer_co, e t'implo_ro tu

sei quel Te_so_ro che prezzo che prezzo non ha tu sei quel Te_so_

ro che prezzo che prezzo non ha tro_varti vor_rei ma in Ter_ra non

sei che lun_gi ti man_da dell'Uom l'empie_tà

che lun_gi ti man_da dell'Uom dell'Uom l'empietà Oh



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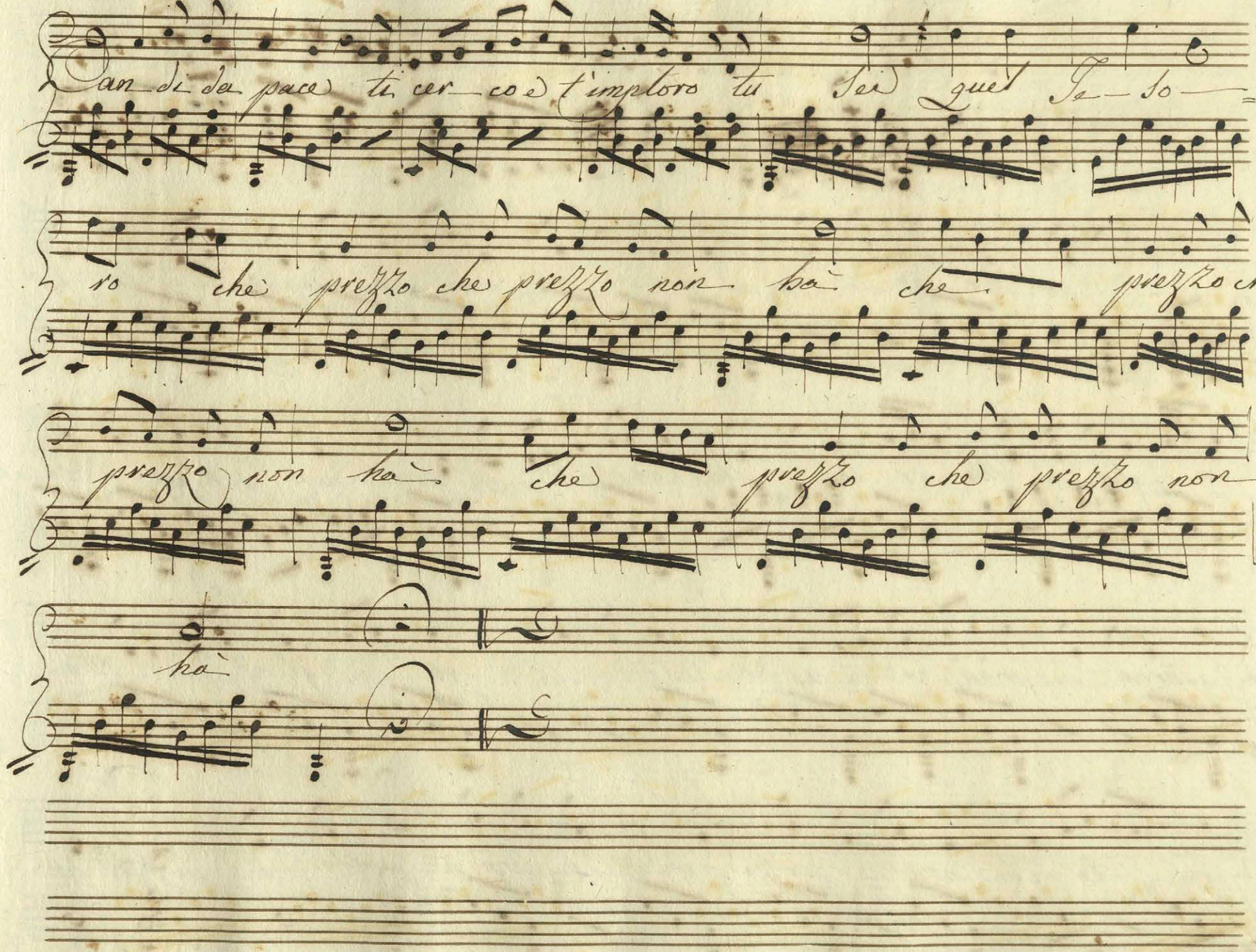

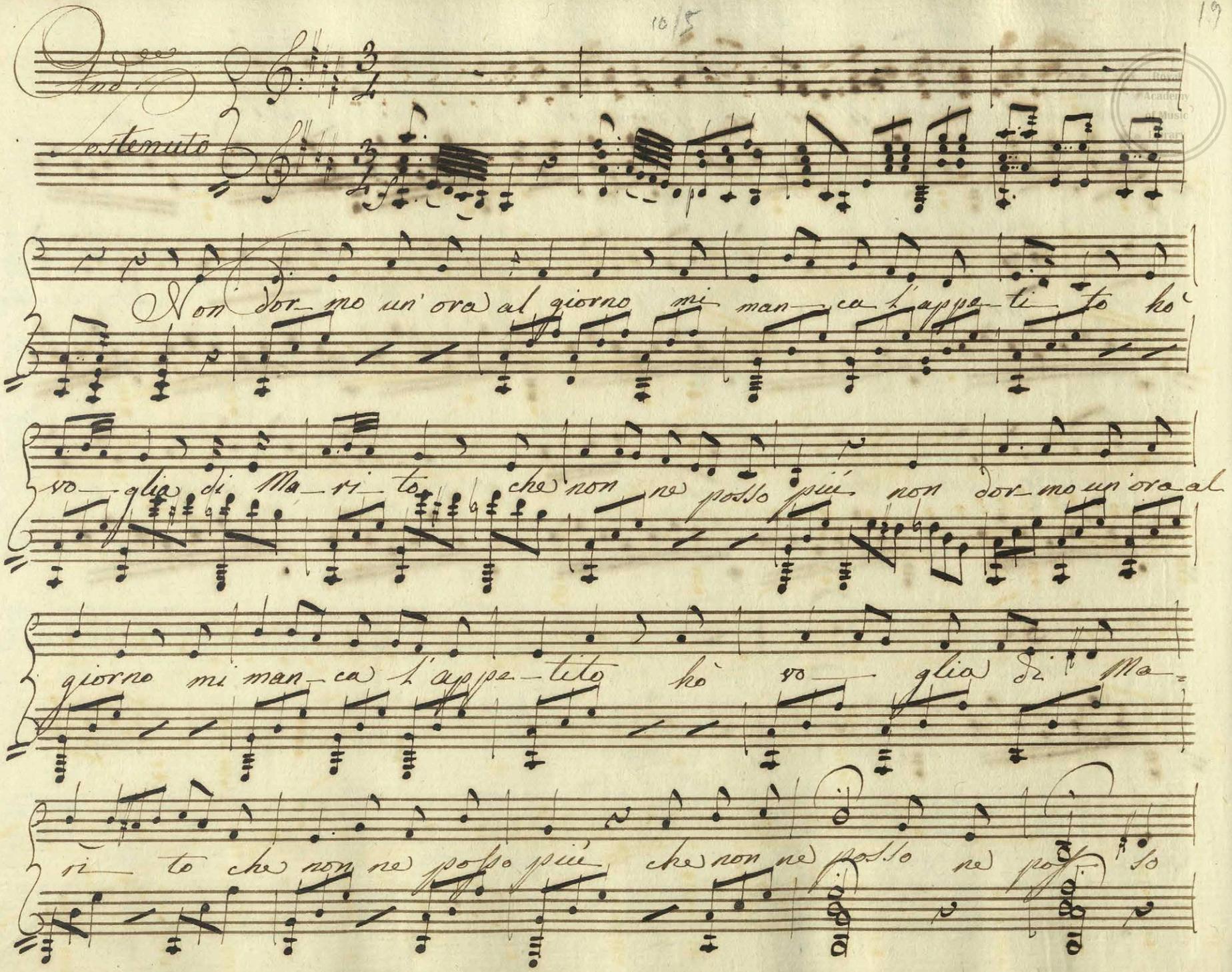
Sostenuto
Non dor_mo un' ora al giorno mi man_ca l'appe_ti_to ho'
vo_glia di Ma_ri_to che non ne posso più non dor_mo un' ora al
giorno mi man_ca l'appe_tito ho vo_glia di Ma_
ri_to che non ne posso più che non ne posso ne posso

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And.no

più Vorrei però che avessi qualche cosetta dal sole pochissime parole pochissime pa=

role Quel che più m' importa è il doppio requisito il doppio requisito bellezza e giovent

tù bellezza e gio ventù ho voglia di Mari to che

più adagio

non ne posso più ho voglia di Mari to che non ne posso più

a piacere All.o Viv.e

che non ne posso più

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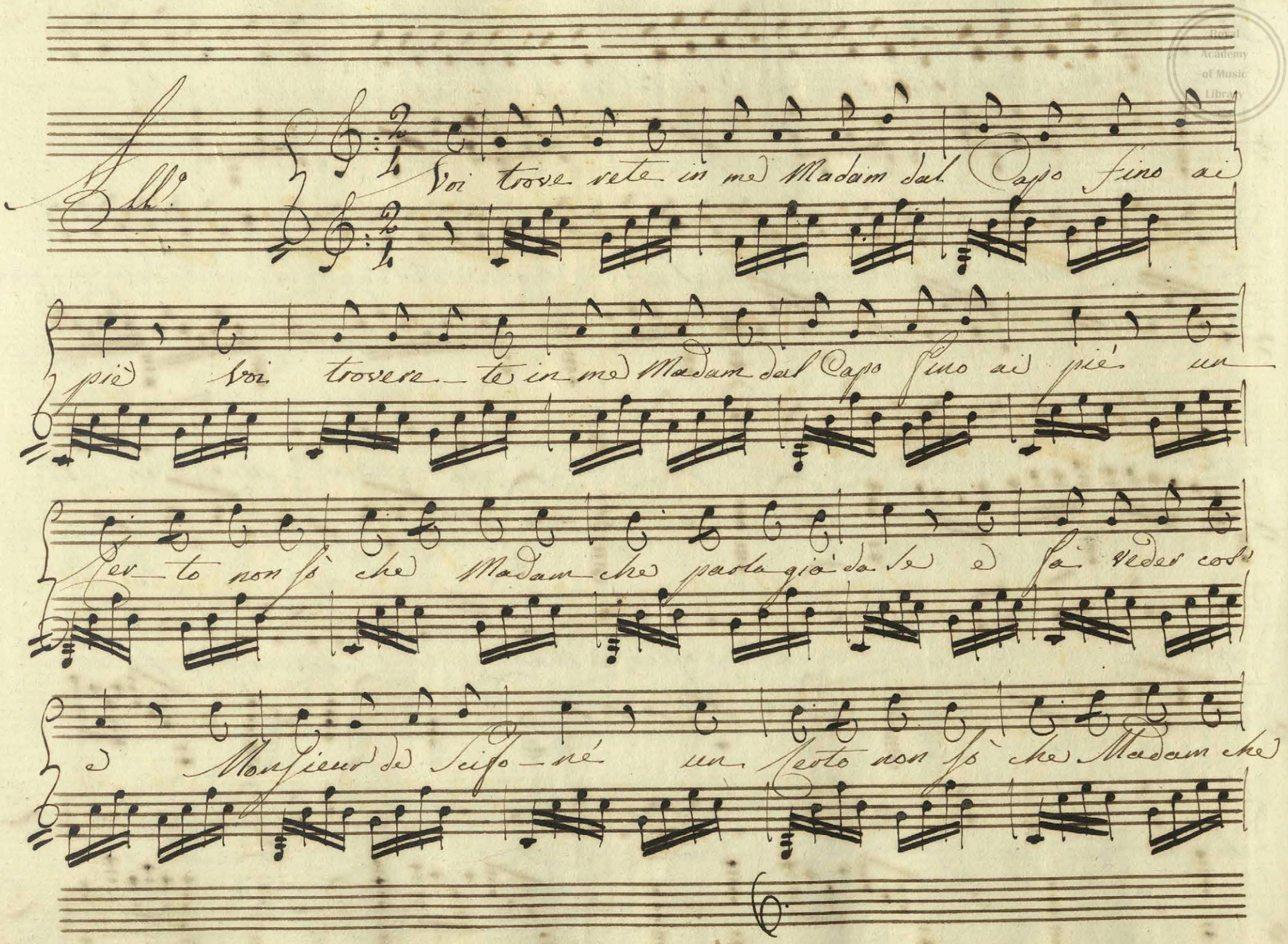

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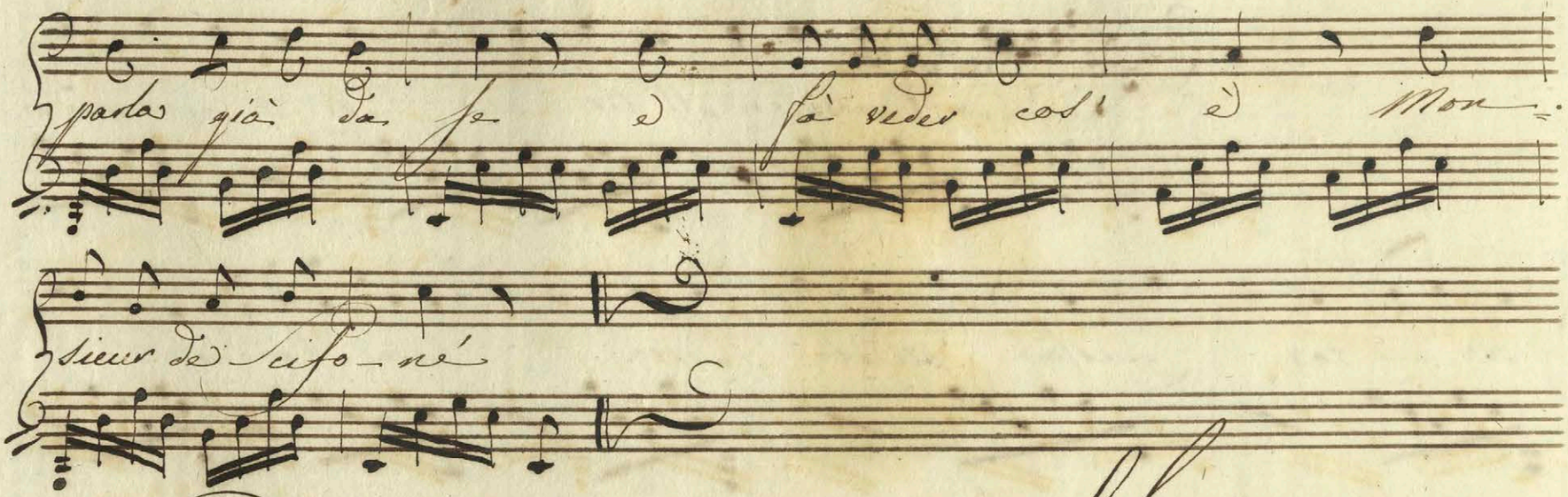

parla già da se e fà veder cos' è Mon-

sieur de Scifo-né

Guardate il mio bel Piè
Tornito Madam a Pirouté
E dans Ma Min trovué
Quel Certo non sò che
Che fà veder cos' è
Monsieur de Scifoné

Ma frisatoure ell'è
Derniere Madam rafiné
E la façon Francé
Sapete voi qual è?
In tutto regardé
Monsieur de Scifoné

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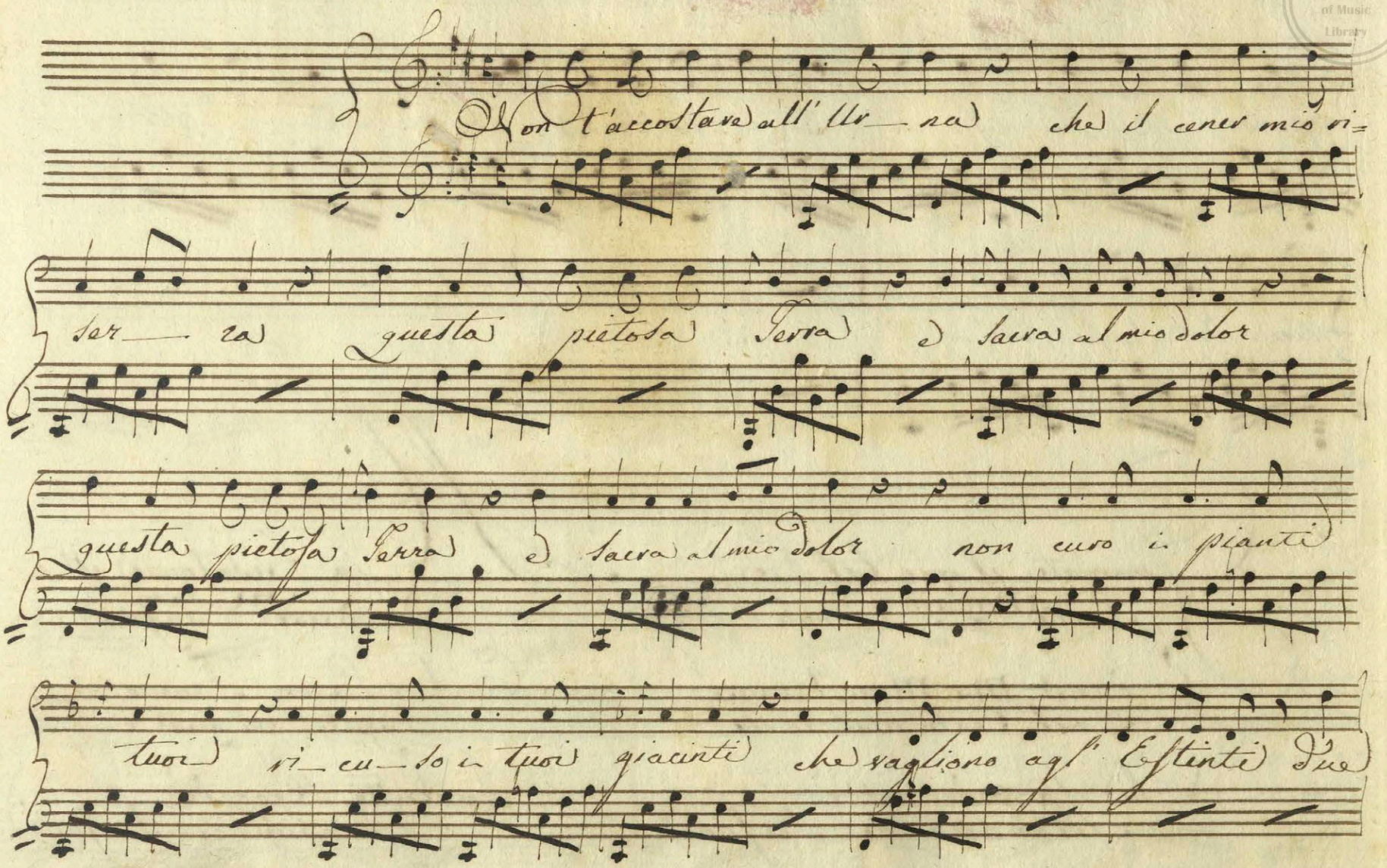
Non t'accostare all' Ur_na che il cener mio ri=

ser_ra questa pietosa Terra e sacra al mio dolor

questa pietosa Terra e sacra al mio dolor non curo i pianti

tuoi ri_cu_so i tuoi giacinti che vagliono agl' Estinti due



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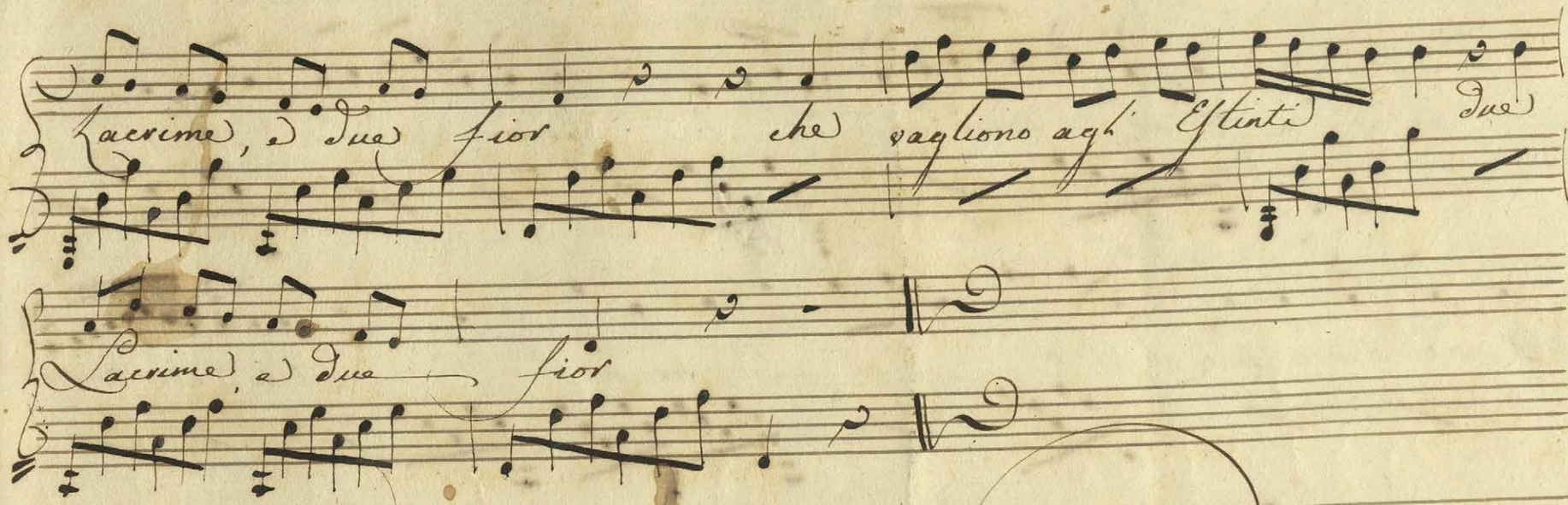

Lacrime, e due fior che vagliono agl' Estinti due

Lacrime, e due fior

Dovevi esser pietosa
Quando t'Amava tanto
E risparmiarti il Pianto
Ora che inutil' è

Lungue di piangere cessa
Ricusoi tuoi Giacinti
Lasciami fra gl' Estinti
Vanne lontan da me

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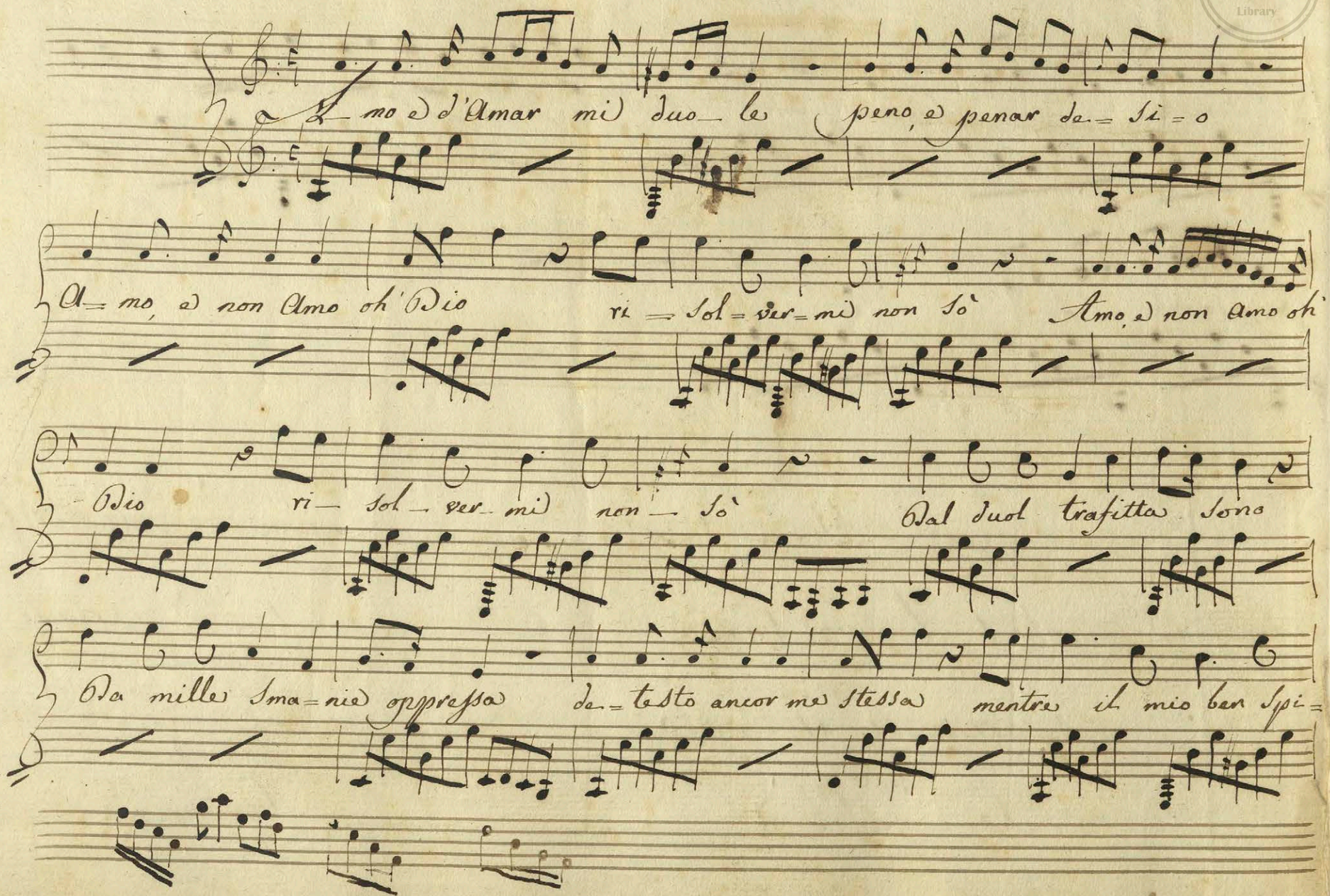

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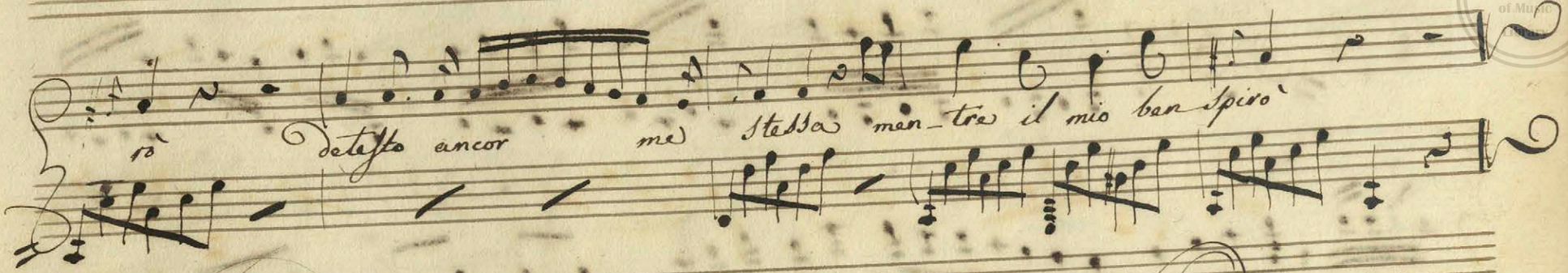
rò detesto ancor me stessa men_tre il mio ben spirò



Ah che detesto il vivere
Anzi morir vorrei

Poveri Affetti miei
Ah che crudel martir.

Gemo, deliro, e Spasimo,
Come obliar potrei

Vindici ingiusti Dei
L'acerbo mio dolor

Ma la sua voce ascolto
Che mi richiama, e dice

Del Misero Infelice
Sento nel Cuor pietà

Pietà destar potrei
Anche a una Tigre Ircana

Ah' Morte disumana
Ah' Mostro d'Empietà

Se non credete ò Giovani
A questi amari pianti

Vedete ò Ciechi Amanti
Qual premio avrete undi

Tutto perdei morendo
Il Caro Idolo mio

E quiete, e pace oh' Dio
Tutto per me finì

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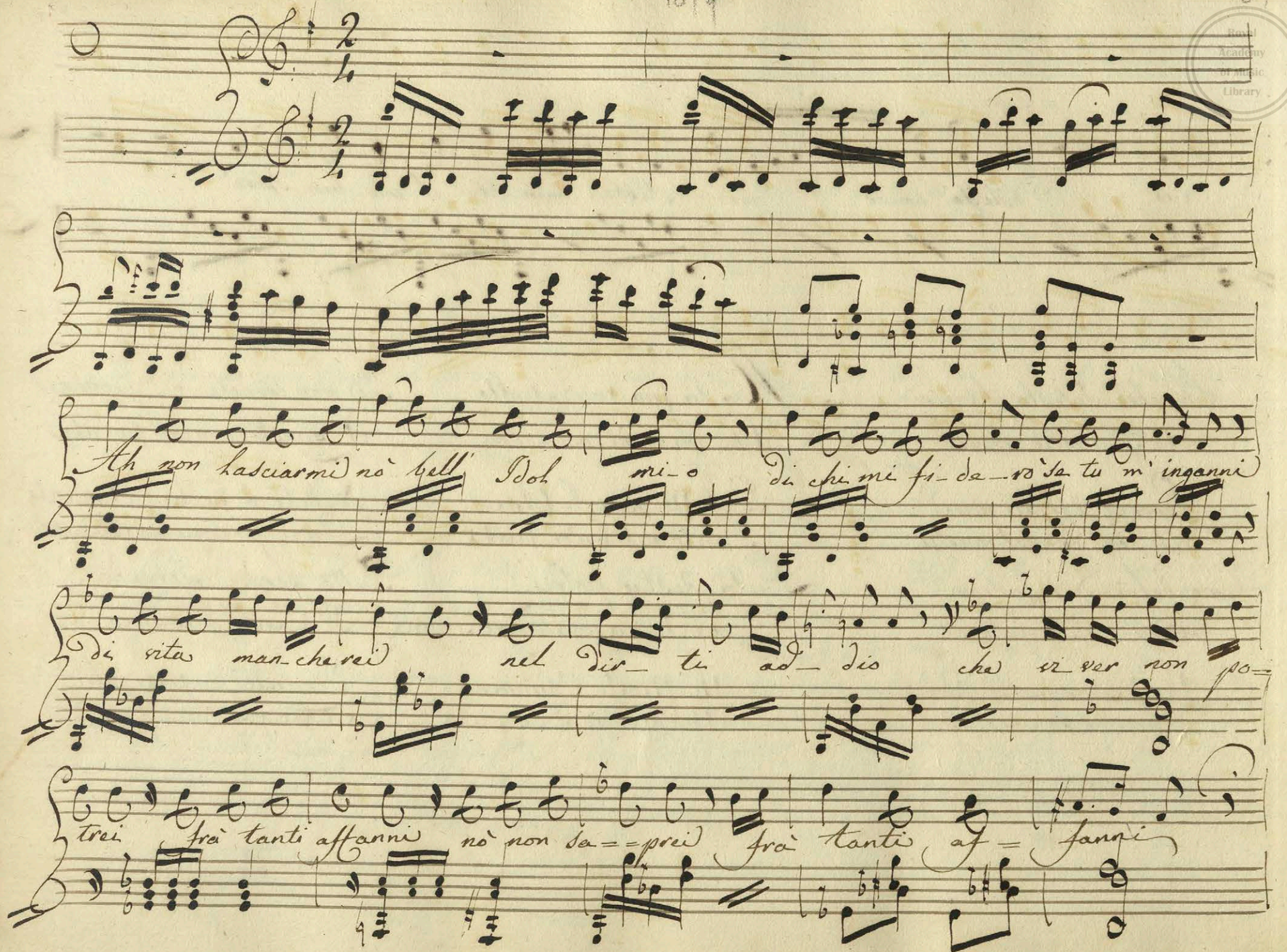

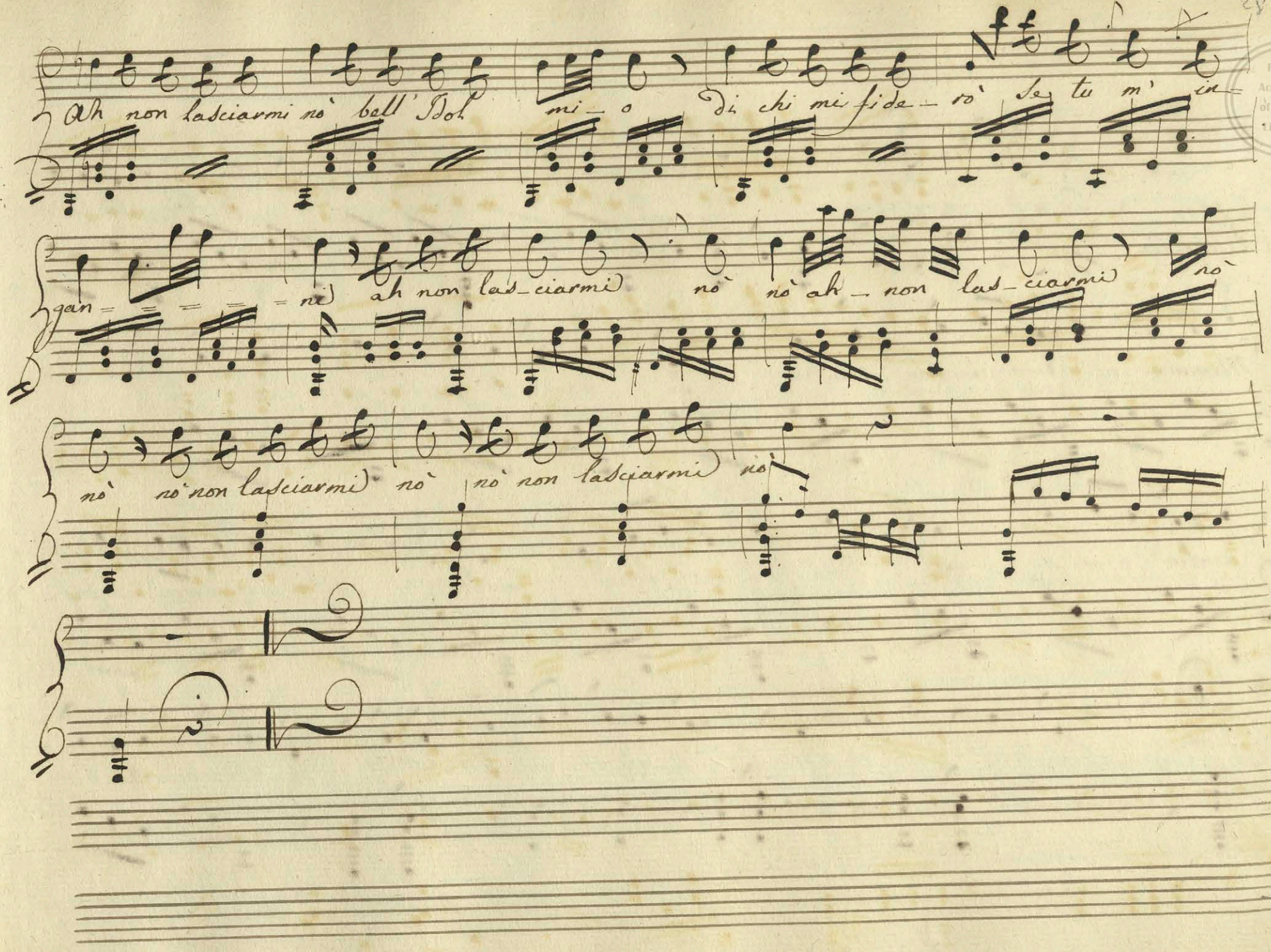

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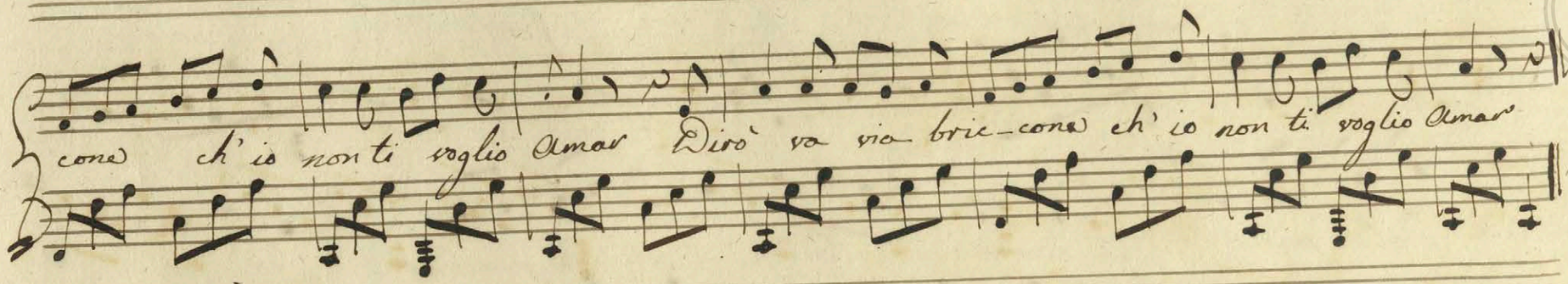


cone ch' io non ti voglio Amar Dirò va via bric-cone ch' io non ti voglio Amar

Io vidi Mamma mia
Il vostro bambinello

Mi dite ch'è sì bello
Ma bello a me non par

Di fuoco ha pien lo sguardo
Non fà che saettar

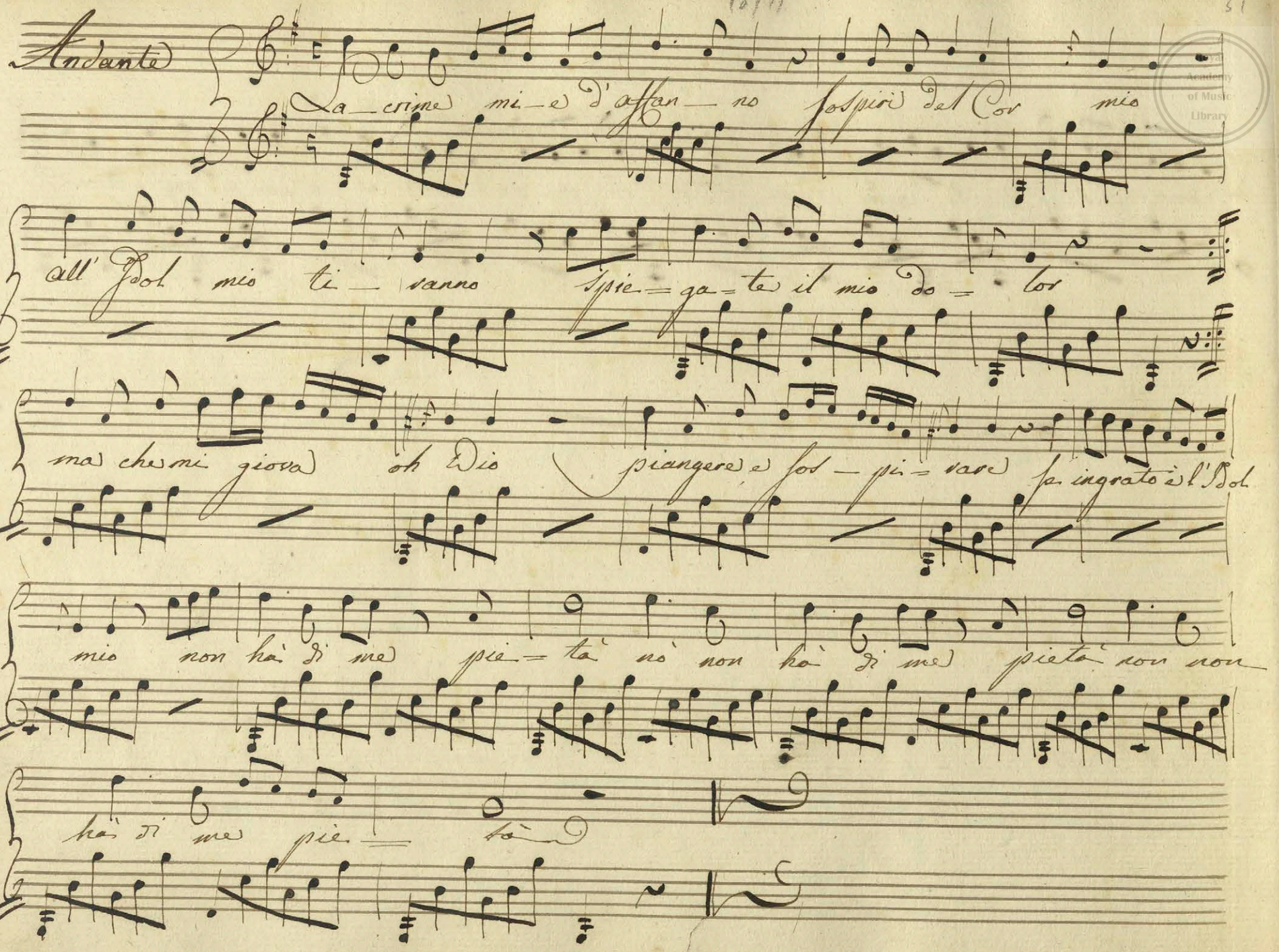
Ohimè? se io lo guardo
Mi forza a sospirar

Vi prego oh Cara Mamma
Usciam da questo loco

Che da un ardente foco
Mi sento Oh Dio bruciar

Il sen da una gran fiamma
Mi sento lacerar

Ohimè? Mia Cara Mamma
Chi mi potrà sanar.



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Andante

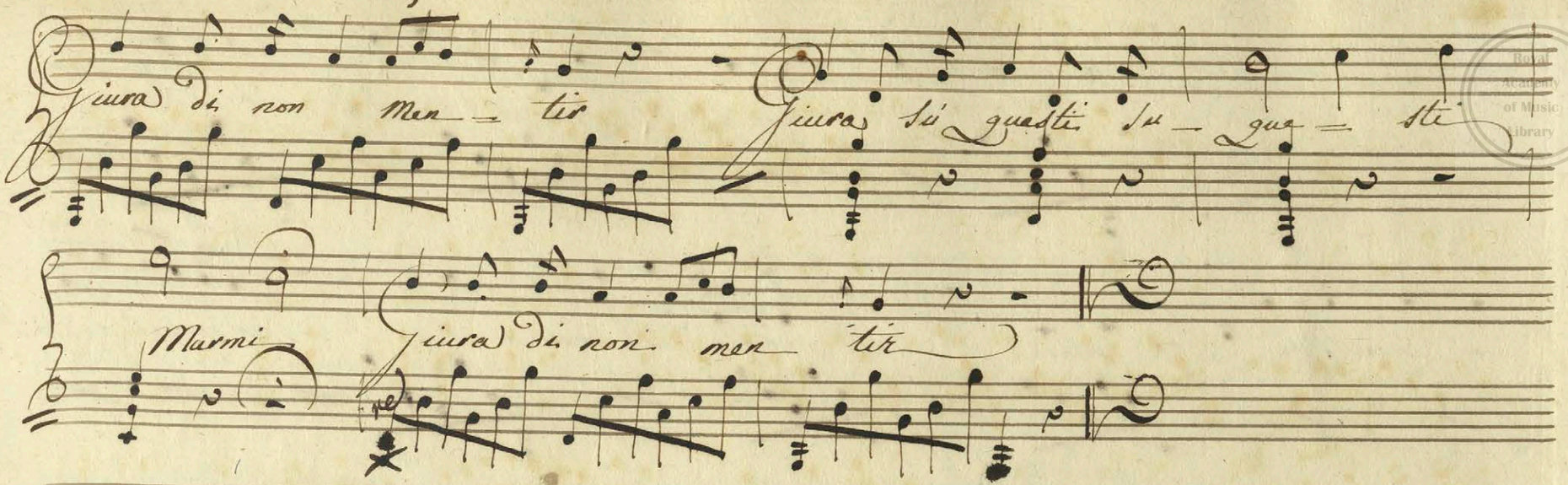
Ecco di Guido il Tempio — vieni t'accosta all' Ara

un incertezza a = mara — il peggio del mo = rir — un'incertezza a=

mara — il peggio del mo = rir — Tu che fin spesso — vanti

gran fedel = tà per = darmi — Giurà su questi fè — gue — li

Marmi — Voltri subito



Pensa che questo è il luogo
Ai giuramenti sacro
Che questo è il simulacro
Di un Nume punitor

Se giammai il tuo labbro
Al cor non corrisponde
L'Aria la Terra e l'Onde
Vendicheranno Amor

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Ho sparso tante lacri-me per ammollirti il Cor che stanc'ormai di

piangere che stanc'ormai di piangere ti lascio al tuo rigor Si

aspetti all'ultim'Ora e tardi la pie-tà = = e tardi la pietà che passa in

noi L'A-more che passa in noi L'Amore Sic=come in voi L'E-

tà Sic=co=me in voi L'Età

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And:

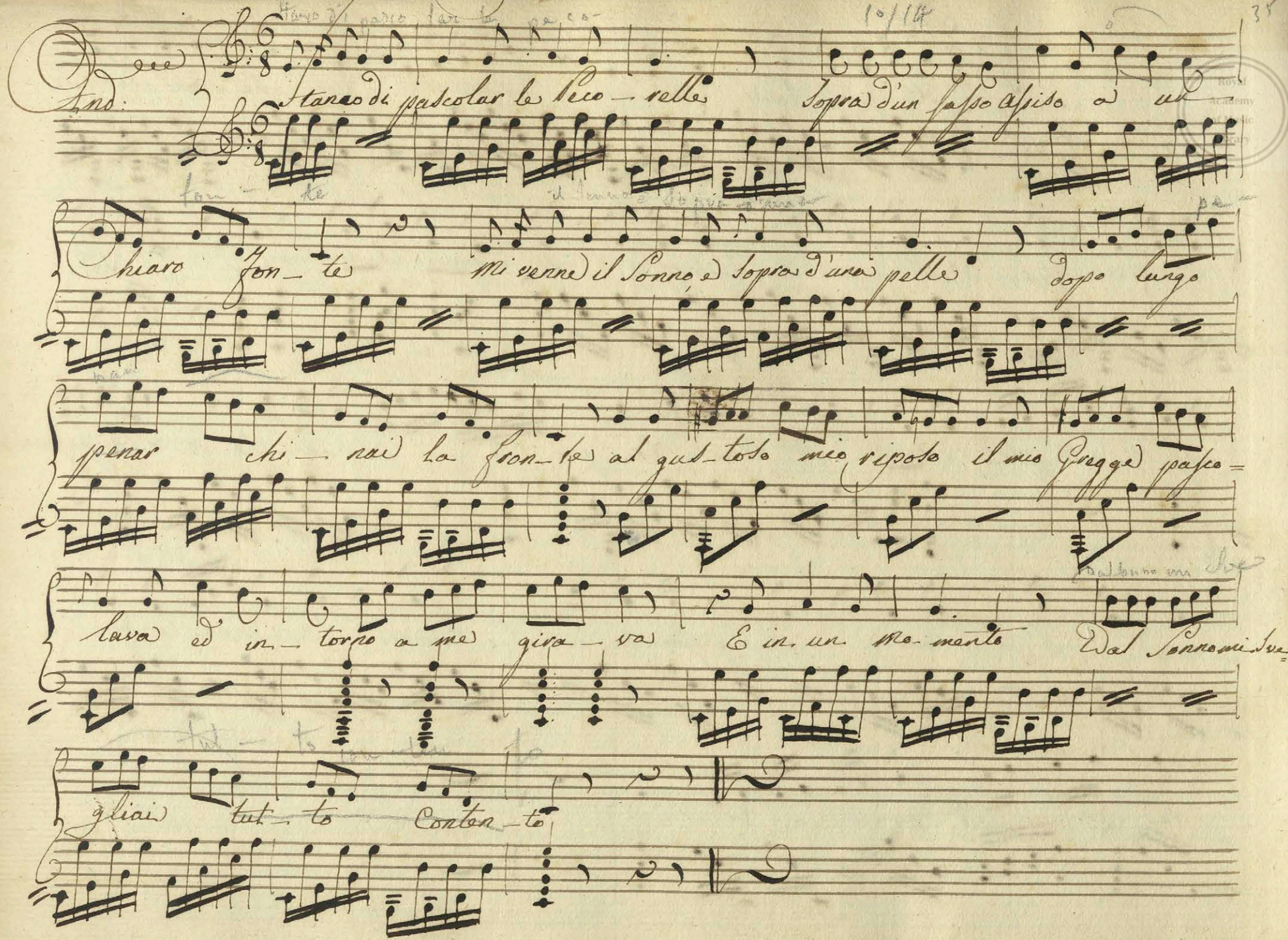
Stanco di pascolar le Peco_relle Sopra d'un sasso assiso a un

chiaro fon_te Mi venne il Sonno, e sopra d'una pelle dopo lungo

penar chi_nai la fron_te al gus_toso mio riposo il mio Gregge pasco=

lava ed in_torno a me gira_va E in un Mo_mento Dal Sonno mi sve=

gliai tut_to Conten_to



Mi risvegliai dal Sonno e in un istante
Raccolsi le Smarrite Pecorelle
Verso del fiume poi drizzai le piante
A tessier con i giuncki le fiscelle
Mi accostai, e rimirai
A guazzar le Pesci e l'Onda
Onda lunga all'altra sponda
E in sul bel rio
Mi parve di sentire un salpestio

3.

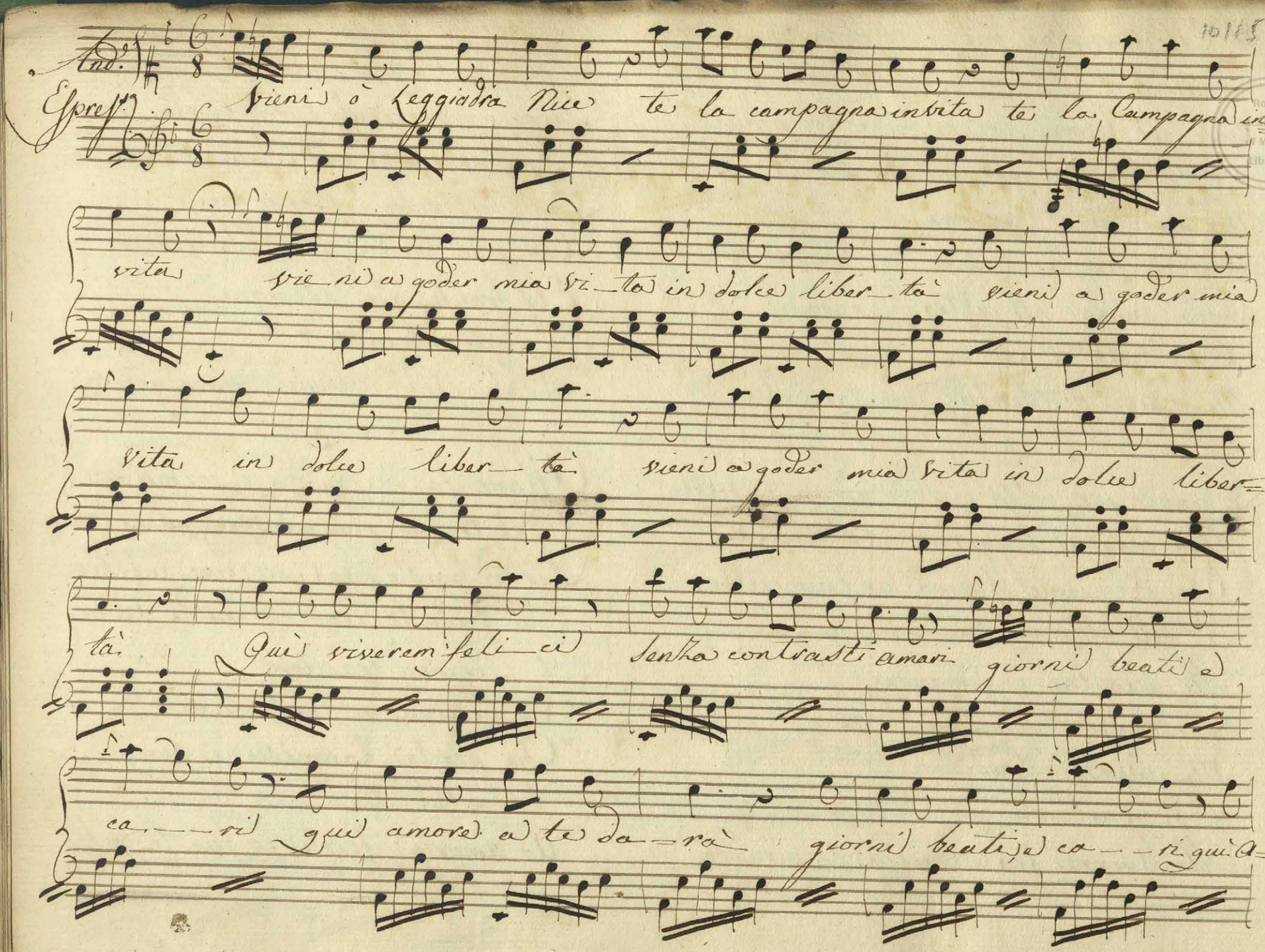
Quando mi volto, e vedo ad un Ruscello
Una vaga, e leggiadra Pastorella
Che di pianto faceva un fiumicello
E nell'affanno suo era più bella
Mi accostai, e dimandai
La cagione del suo dolore
Mi rispose traditore
E si parlando
Mi svenne fra le braccia sospirando

Lasciai la Pastorella, e corsi al fonte
A prender l'acqua dentro al mio Cappello
Tornai veloce, e gli sprizzai la fronte
E sotto al capo misi il mio Mantello
Quel ristretto, e bianco petto
Con gran fretta gli Slacciai
E la fronte gli asciugai
E dopo un'ora
In se stessa ritorna, e piange ancora

5.

Affannata mi guarda, e poi mi dice
Sei troppo crudo a disprezzar chi t'Ama
Per te questo mio Cuore vive infelice
E tu sordo ti rendi a chi ti Adora
A Tiranno traditore
Voi vedermi in tante pene
Chi per te languisce, e serene
Ed in tal detto
Ad amarla fedele io fui costretto

Fine



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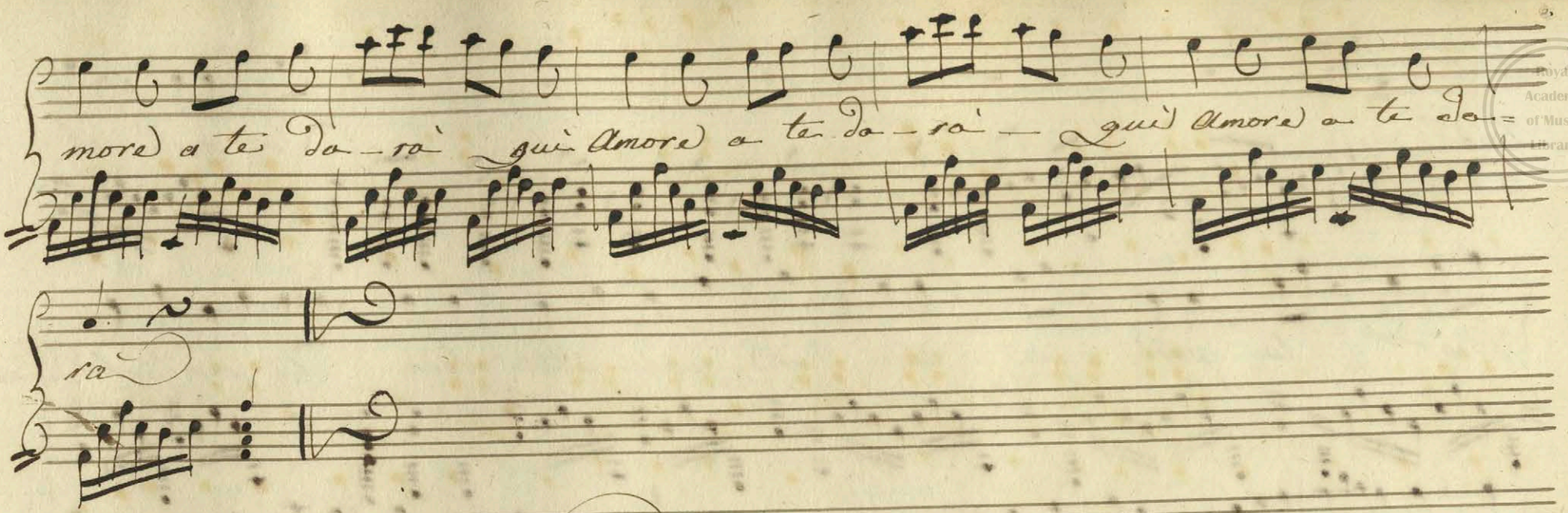
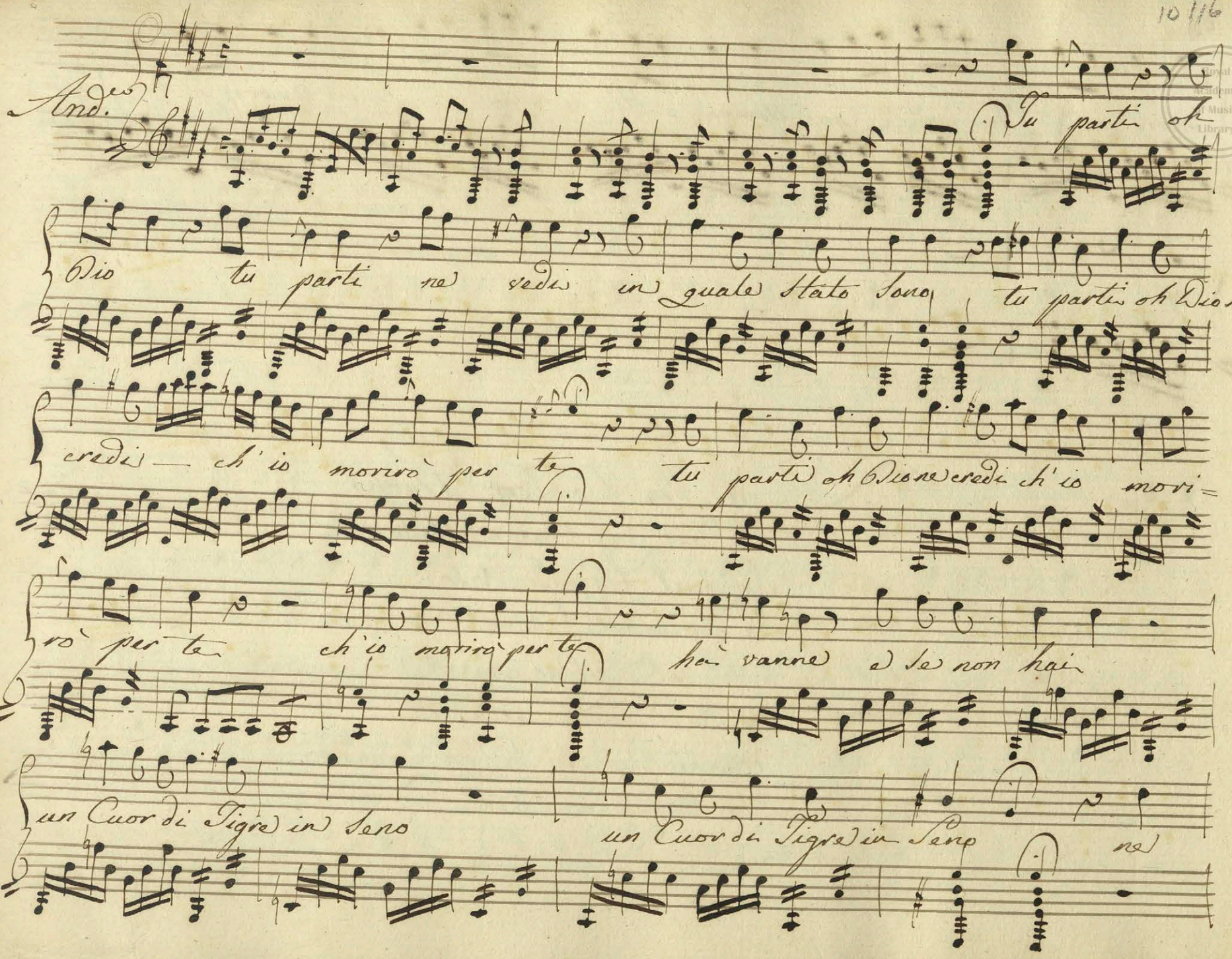


Quì fra l'ombrose piante
Al tuo bel fianco assiso
In quel leggiadro viso
Li sguardi fissterò
Da te col labbro amante
pietade andrò cercando
Ma oh Dio chi sà poi quando
da te pietade avrò


And.
Tu parti oh
Dio tu parti ne vedi in quale stato sono tu parti oh Dio ne
credi — ch' io morirò per te tu parti oh Dio ne credi ch' io mori=
rò per te ch' io morirò per te hai vanne e se non hai
un Cuor di Tigre in seno un Cuor di Tigre in seno ne

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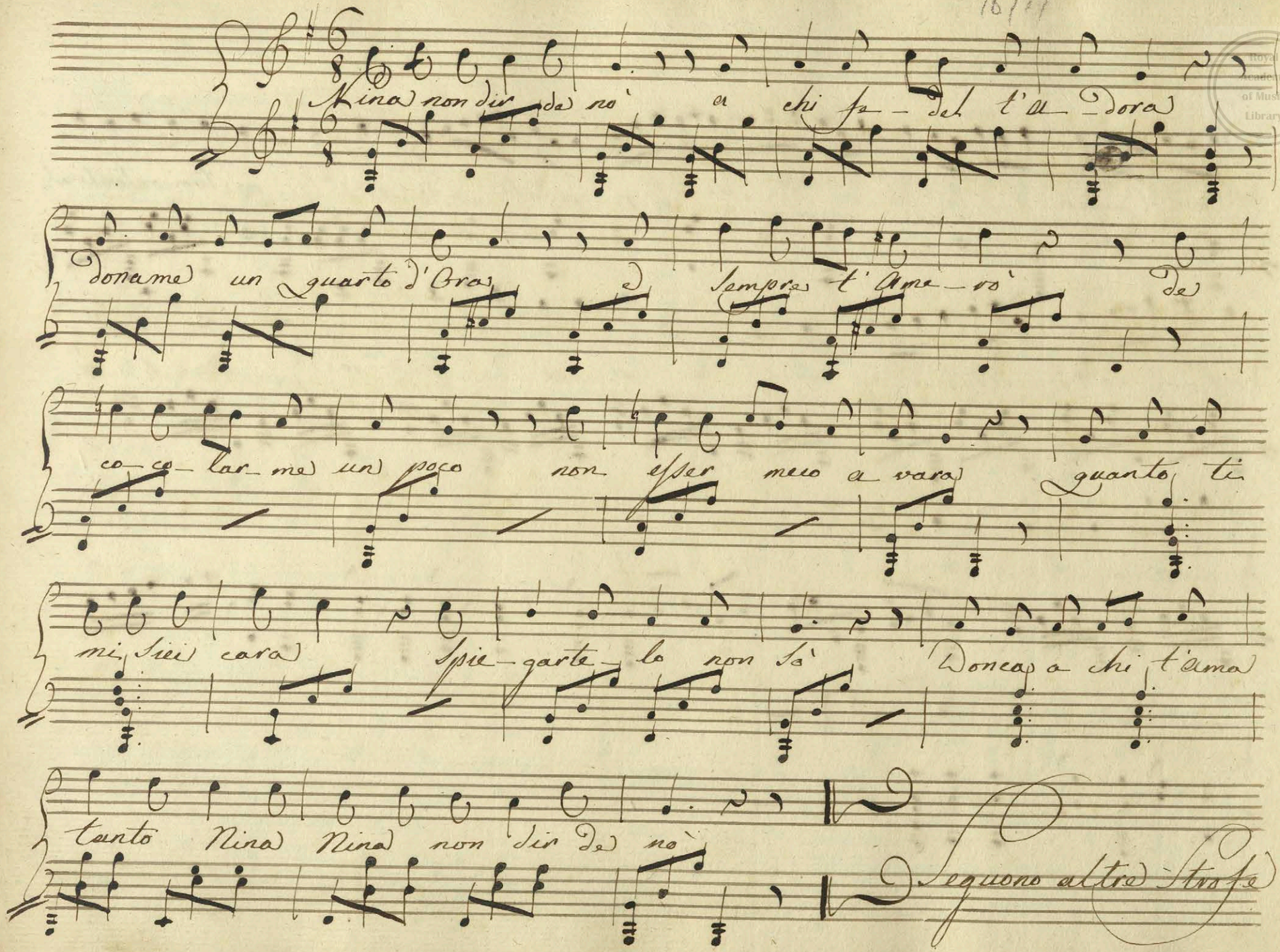
tuoi Conten_ _ti al_me_ _ _no ri_cordati di me ne tuoi contenti al_

me_ _ no ri_cordati di me ri_cor_da_ti di me ri_

cor_da_ti di me



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Subeto che te vedo
tutto infogar me sento
e in mezzo al mio tormento
conforto mai non go'

Se amor quel baroncelo
un poco più me ponze
mi perderò el cervelo
più in Strope no starò.

Donca a chi t'ama tanto
Nina Nina non dir de nò

E mi ti fa zogheto
furbeta za lo vedo,
e per mio ben te credo;
e poi mi t'amerò.

Ma farme pò languire
lassarme a muso seco:
sta razza de morire
mi nò la sofrirò.

Donca a chi t'ama tanto
Nina Nina non dir de nò

Ah che no zè più tempo
d'esser co mi Tiranna
nò andar da mi lontana
che non te segnerò

Vardeme cara Nina:
in convulsion me trovo,
vardo che te me movo,
gran cose mi farò.

Donca a chi t'ama tanto
Nina Nina non dir de nò

La vosa compa_time taser non posso più nes_sun a_me
ser a prima vista. Subito mi ha fatto in_na_mo_rar Za sò che non son
quelo chè porte scrito in peto ma per pietà se sup_plico tas=
se_me al_men sfo= = gar Cosa che pa_che= ria
Cara Ninetta mia Cara Ninet_ta

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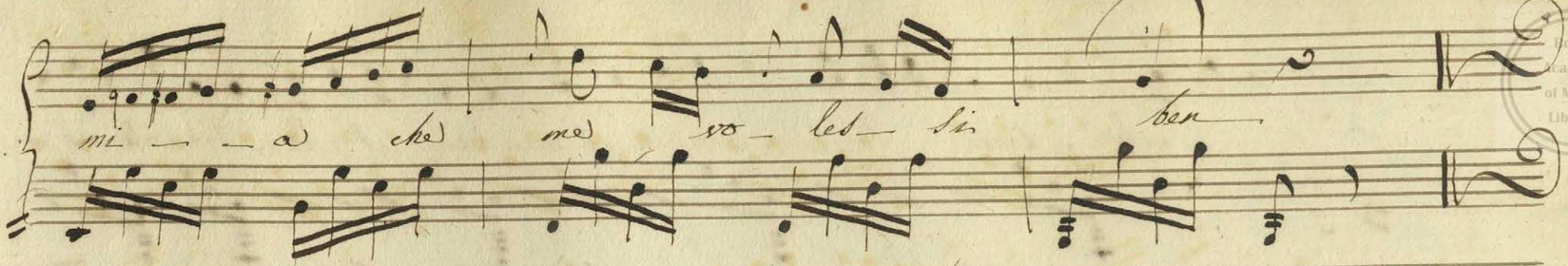


Che brio che portamento
Che grazia, che sestin!

Oh Dio che bel visin
Che ochieto pien d'espirito

Che penetra nel Sen?
In verità ch'el Xe

Un boconcin da Re;
Che se non vago in estasi

Xe Amor che me tratien
Cosa ghe pagheria

Cara Ninetta mia
Che me volessi ben

Son fortuna se Zonzo
D'aver quel bel viseto

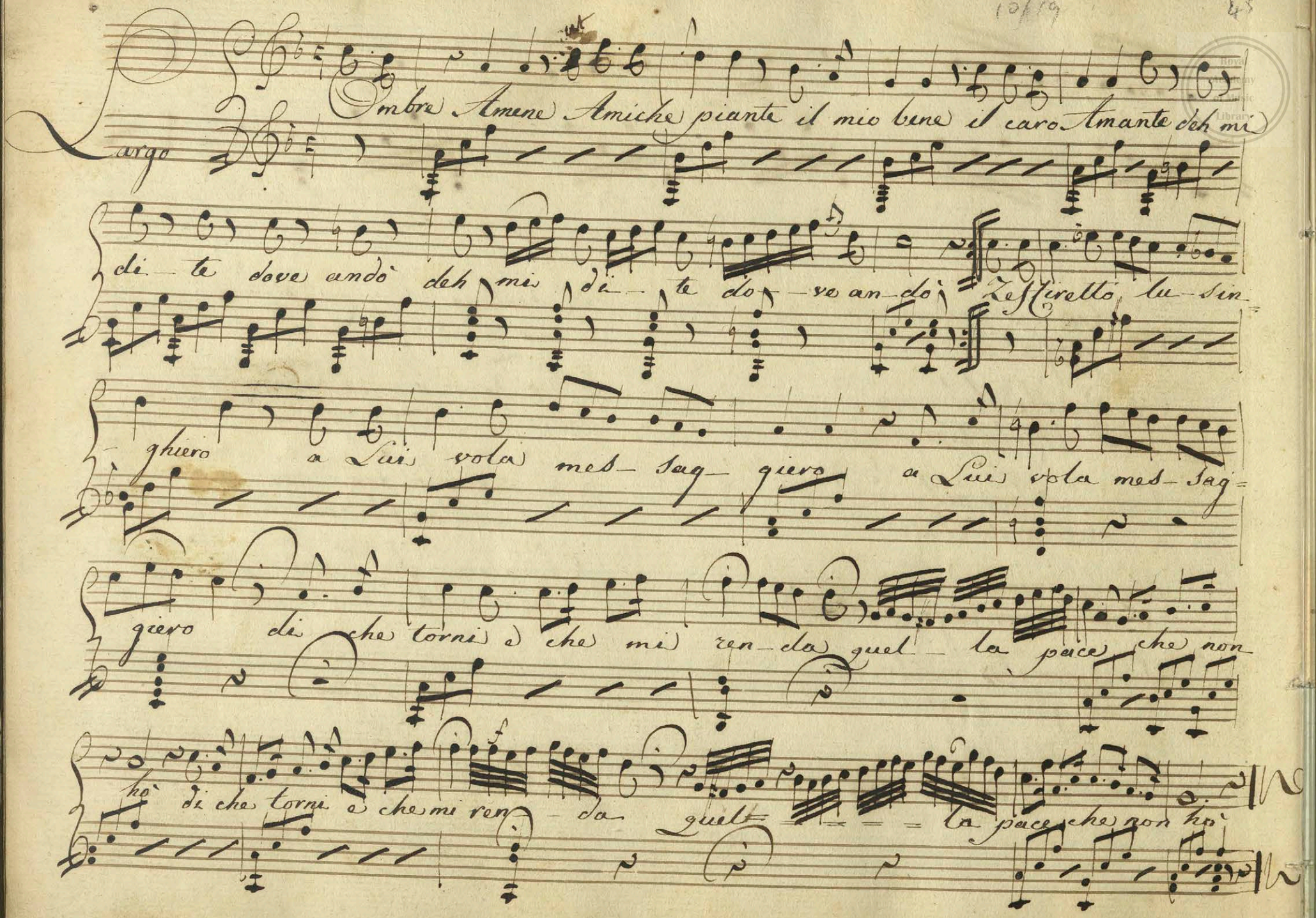
E dir Xe mio quel Cor
Fora de tanti Spasemi

De perderlo ogni dì
Che gusto che contento

Che alora gho d'aver
Con vu mia cara Cocola

Se me dirè de Sì
Cossa che pagheria

Cara Ninetta mia
Che me volesse ben


Ombre Amene Amiche piante il mio bene il caro Amante deh mi
Largo
di te dove andò deh mi di te dove andò Zefirello tu sin
ghiero a Lui vola mes saggiero a Lui vola mes saggi
giero di che torni a che mi ren da quel la pace che non
f
hò di che torni a che mi ren da quel la pace che non hò

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La - - - - spe - - ran za ad cor mi di ce che sa ro fe

La - - - - - - spe ran za ad cor - - - mi dice che sa ro fe

li ce. an cor cor ma la spe me in gan nat tri ce poi mi

li ce an cor cor ma la spe me e in gan na tri ce poi mi

Venez aux champs. Romance.

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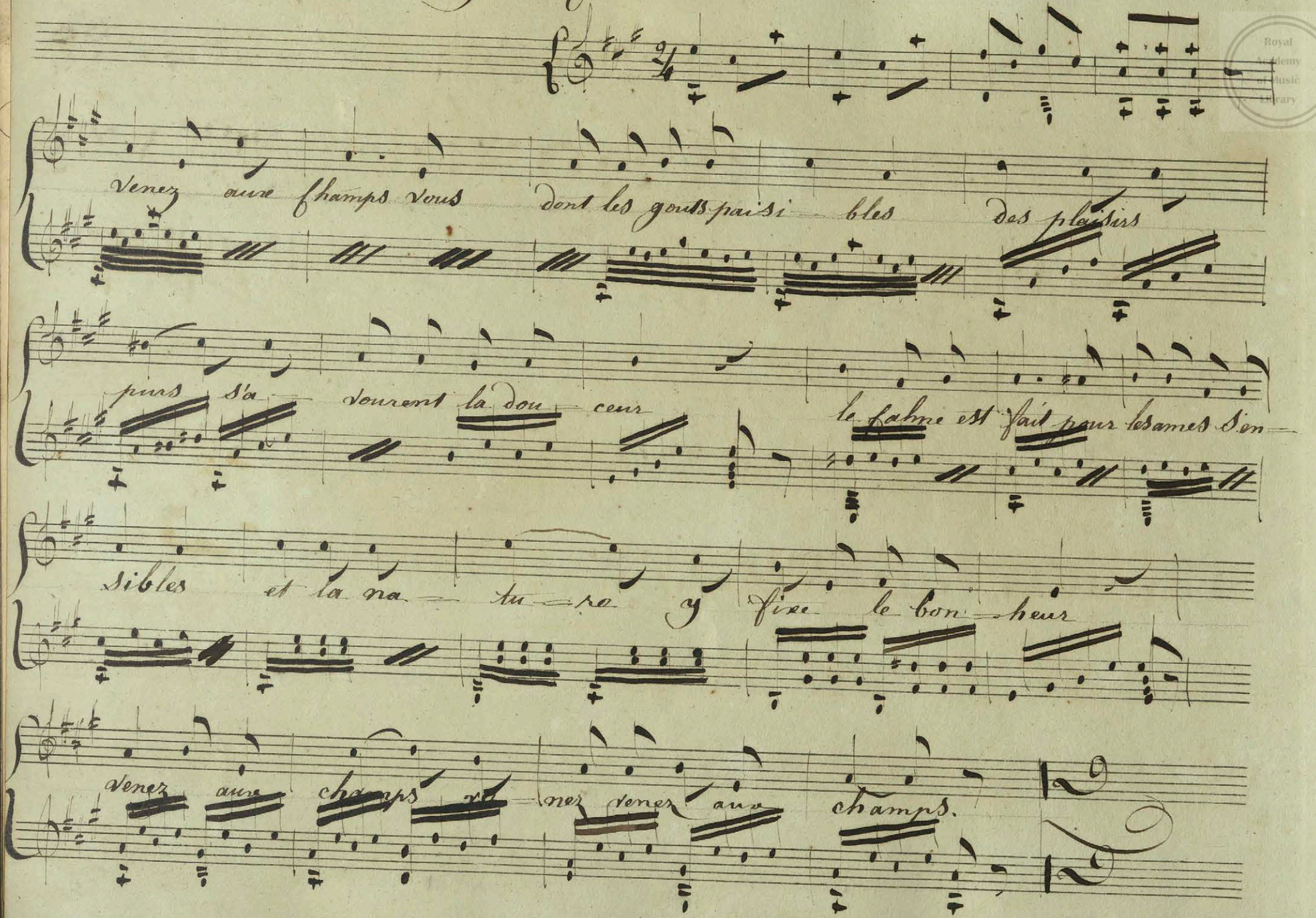

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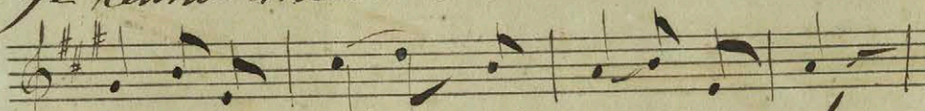
2eme Couplet.

par le desir de Briller et de plaire
je fus seduit au printems de mes jours.
dans un lien qu'aujourd'hui je prefere
je reunis mes chansons amours



je vis aux champs je vis aux champs.

3eme Cplet.

pour nous charmer la tout prend un langa
ément le coeur et cherche à l'attirer
si l'onde fuit et si dans le feuillage
Zephir se joue, ils semblent murmurer
venez aux champs venez venez aux champs.

4eme Cpt.

Amants des arts qu'enflamme un beau délire
qui des talents vous disputez le prix
pour animer les pinceaux et ma lyre
pour y trouver doux repos vrais amis
venez aux champs venez venez aux champs.

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O pescatór dell' on da fi de

O pescatór dell' on da fi de

Vin O pescatór dell' on da fide Vin Vie ne pescar in

Vin O pescatór dell' on da fide Vin Vie ne pescar in

[Exercises]

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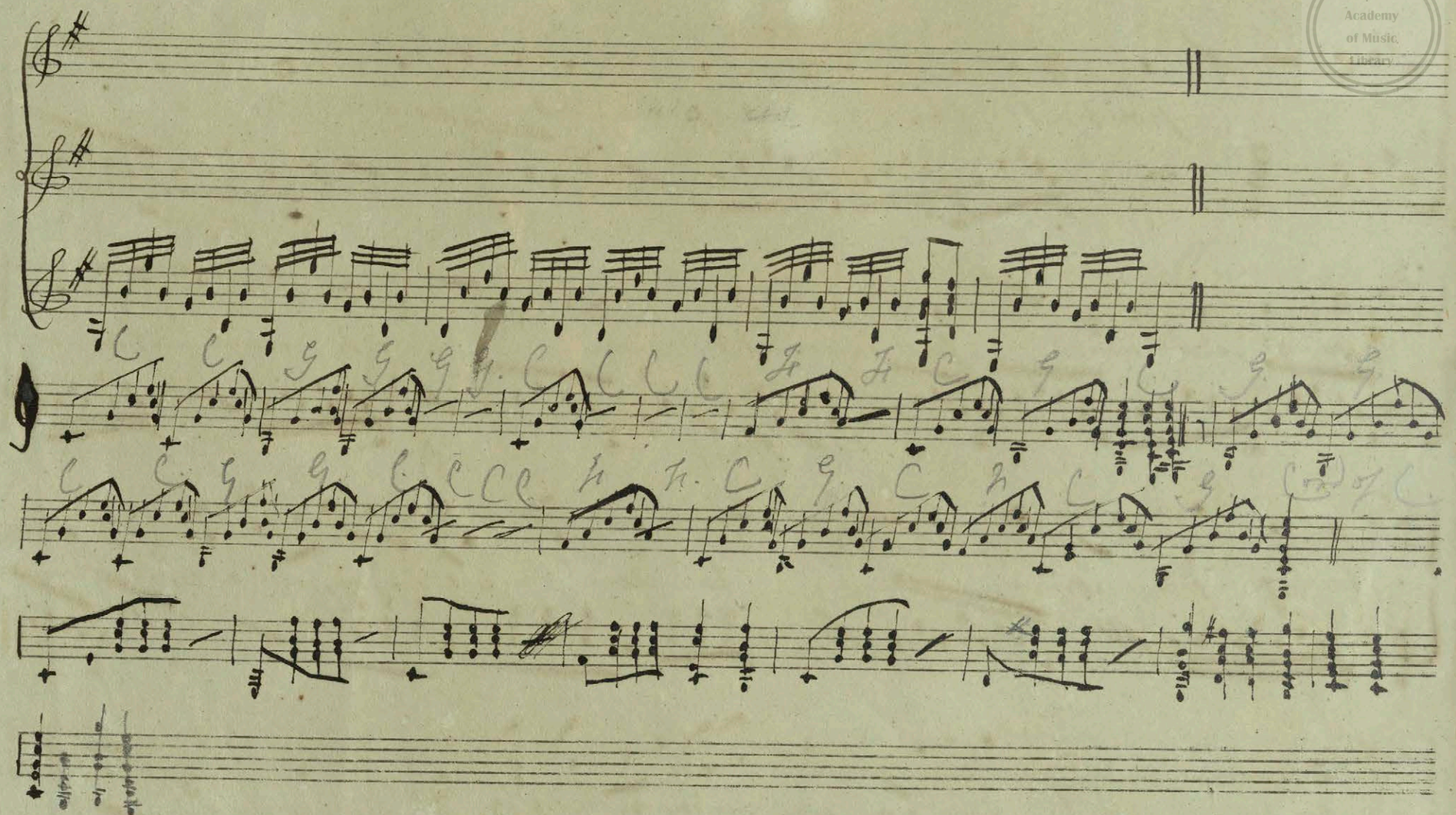
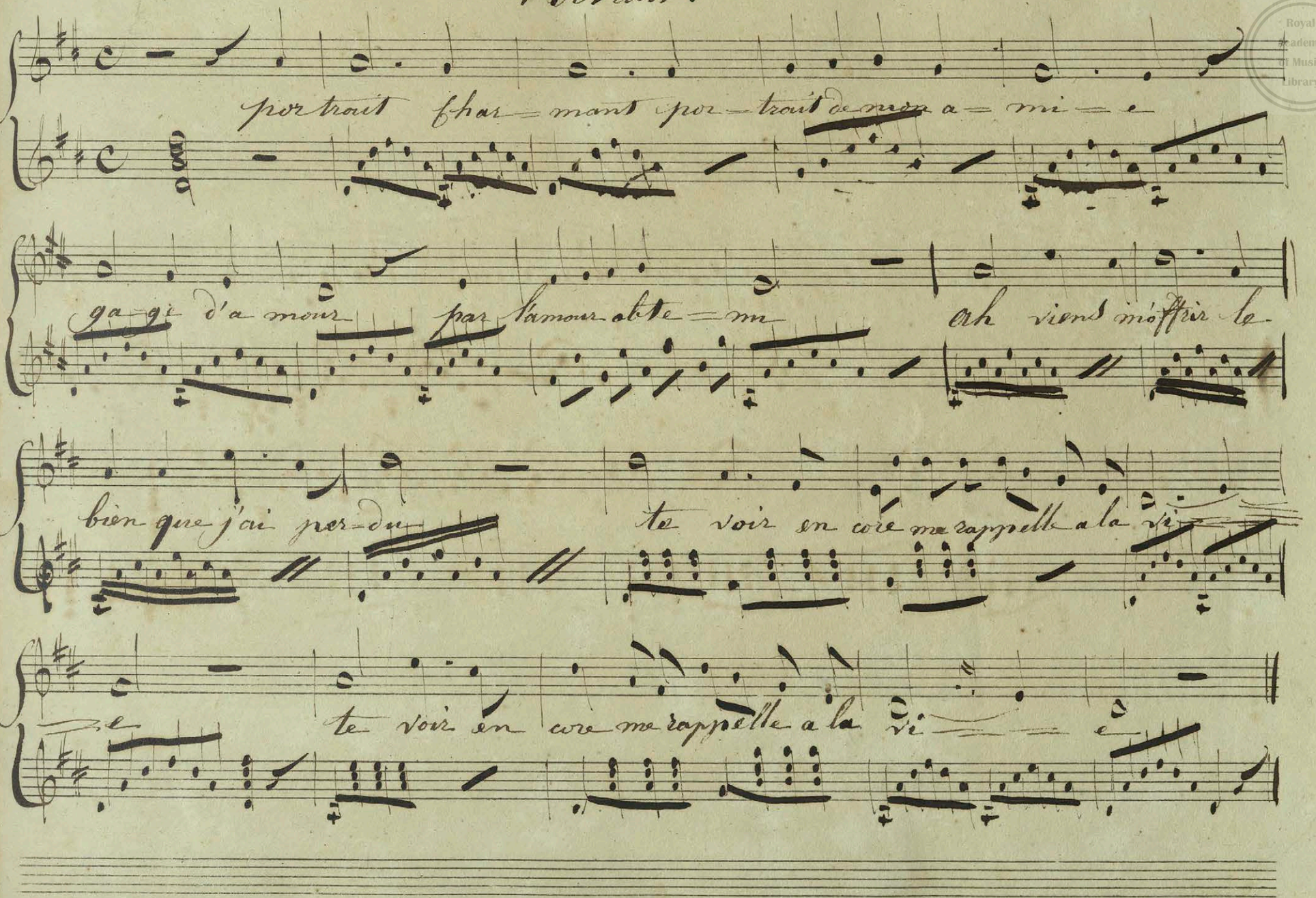


Portrait.



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2ème fois

Oui les vrais attraits et traits que j'aime
Son doux regard son maintien sa candeur
Lorsque ma main te mette sur mon coeur
je croirai encore la prêter elle même

2ème fois

Non tu n'as pas pour moi les mêmes charmes
mais témoin de mes tendres soupirs
en retraçant mes fugitifs plaisirs
tout portrait fait couler mes larmes

2ème fois

pardonne moi mon injuste langage
pardonne moi mon injuste douleur
portrait charmant tu nett pas le bonheur
mais bien souvent tu m'en offre l'image

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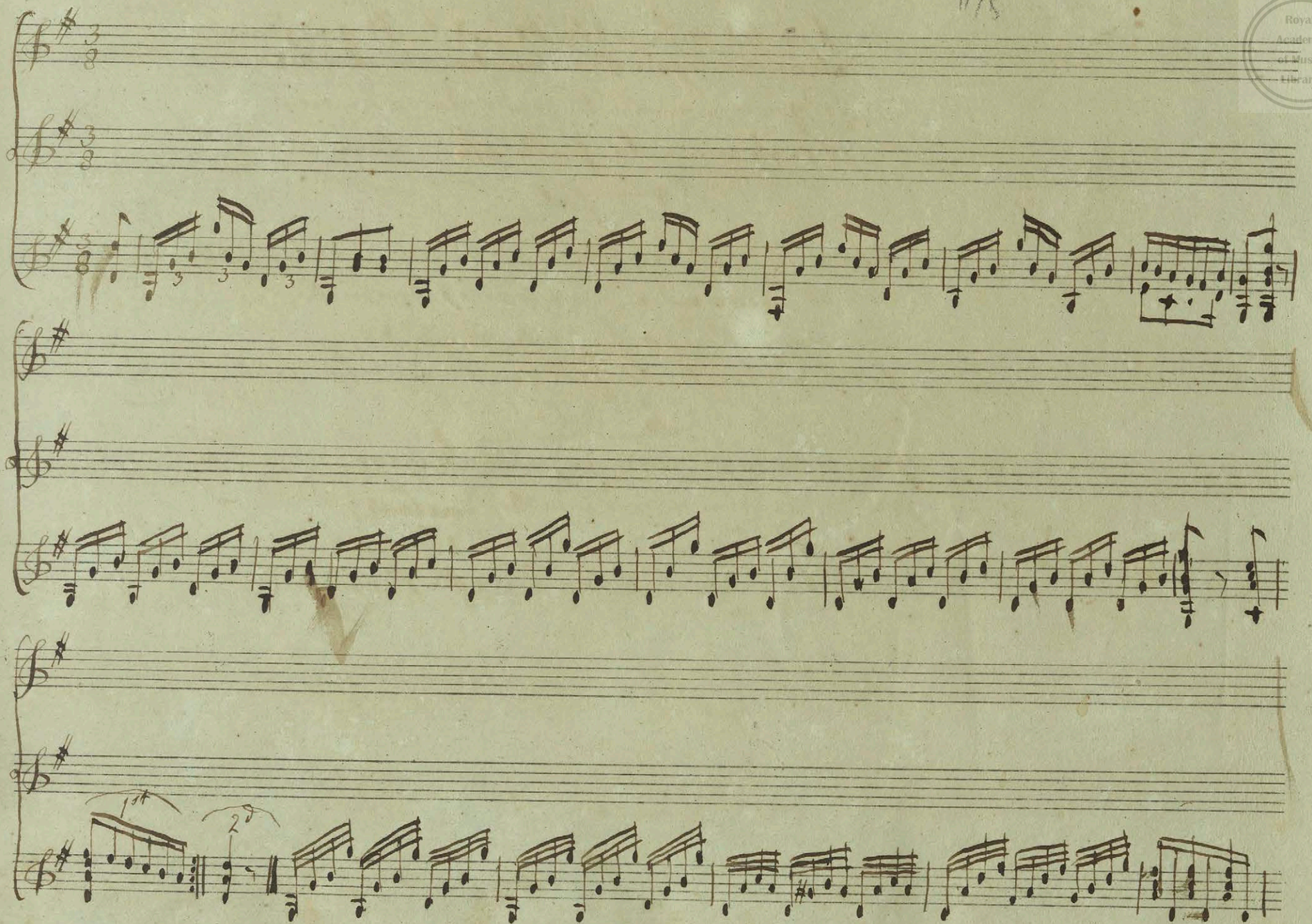

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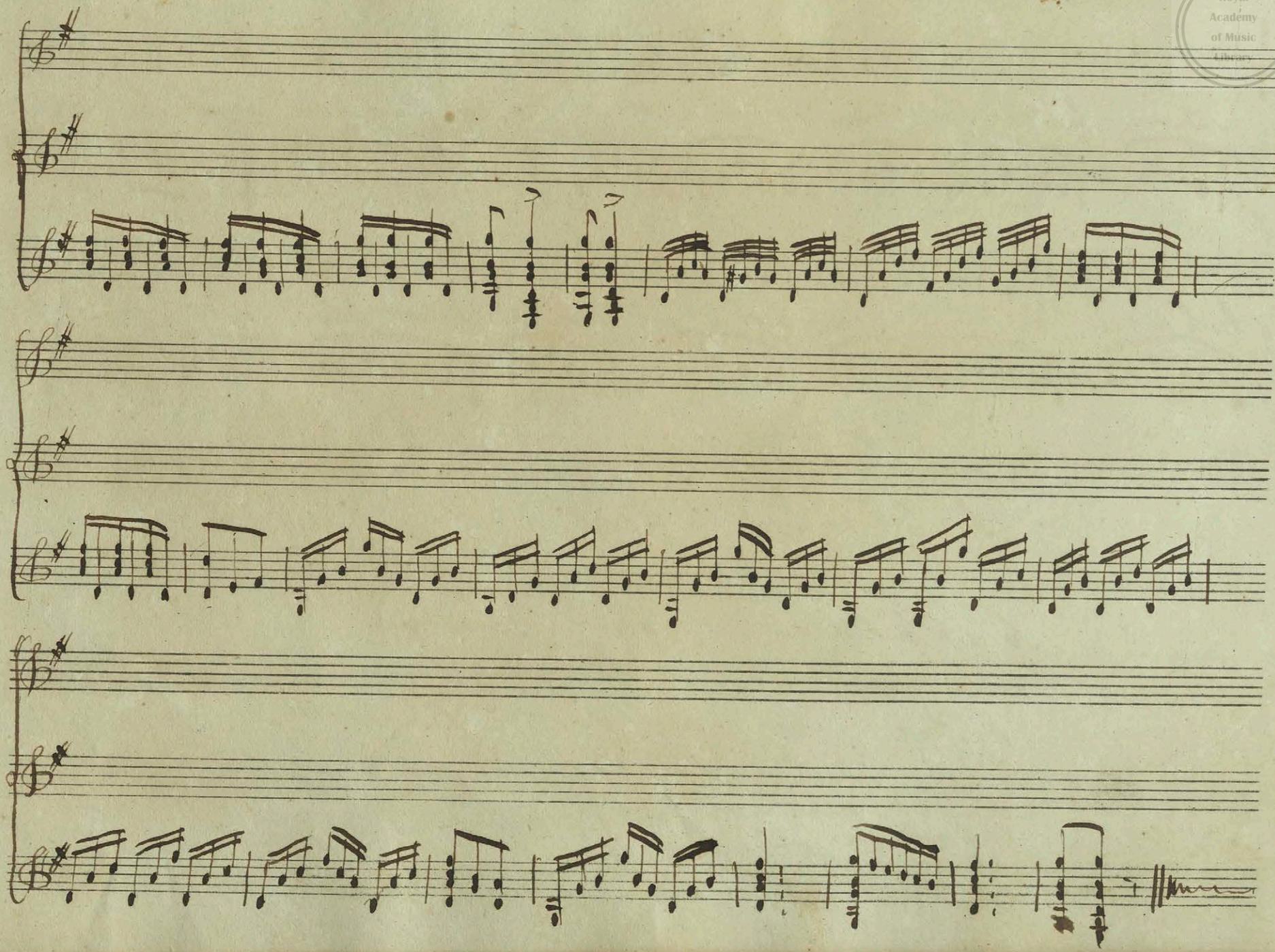
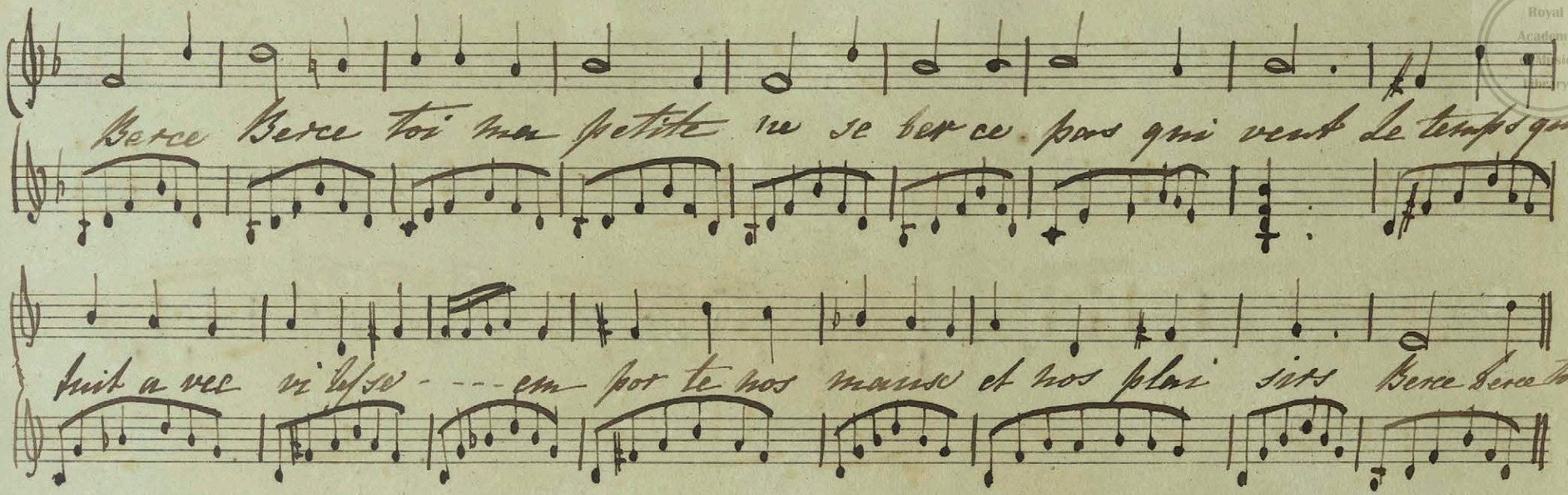


Berce Berce



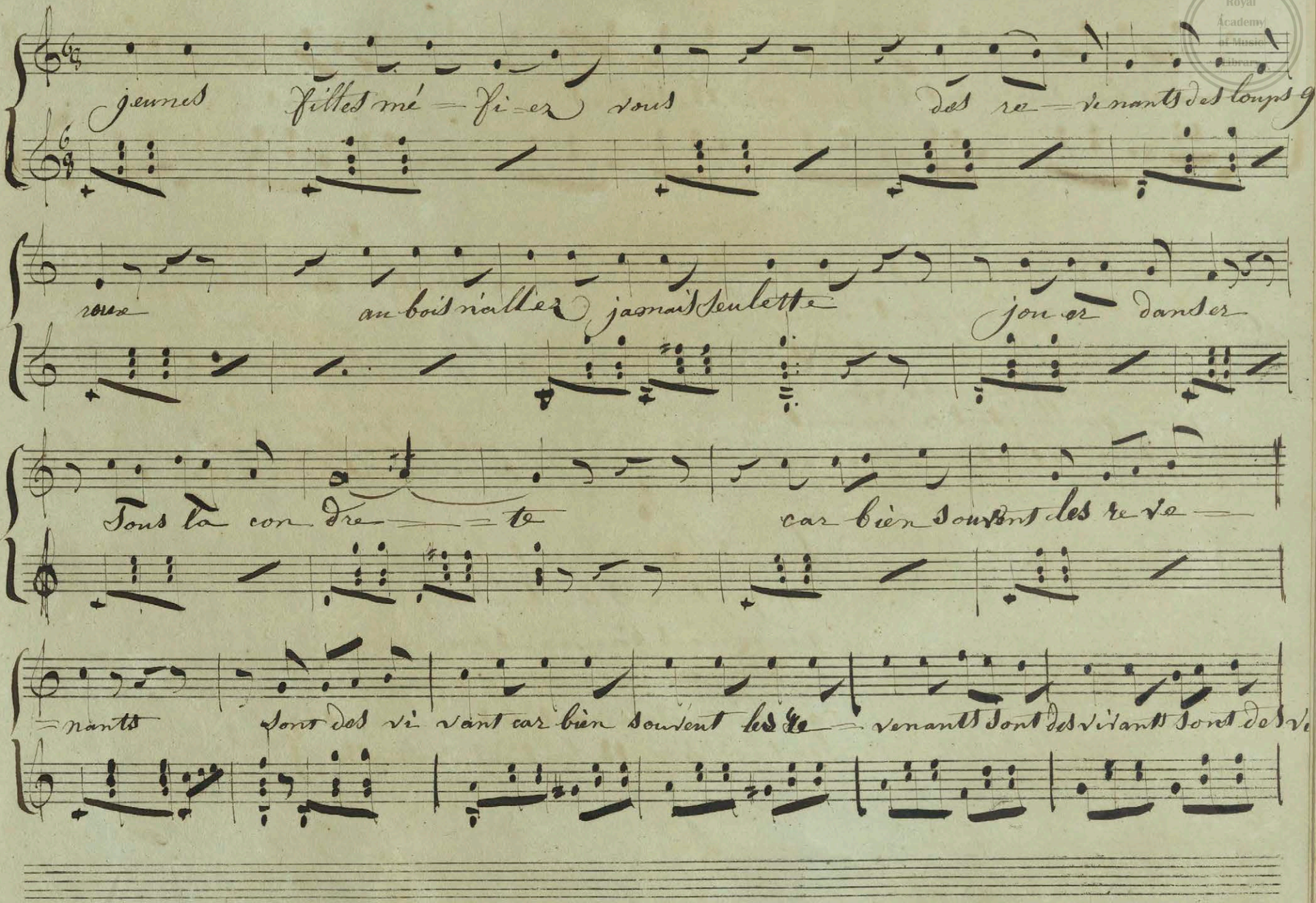
De ton bonheur ta mère

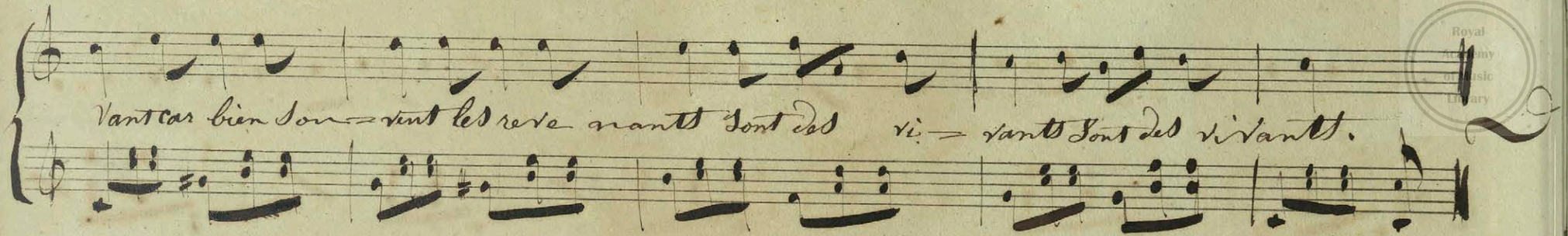
heureuse
Se dit tout bas en souriant Berce-la

Puisse le prolonger son Enfance
et te Bercer

Dans les mieux jours

Berce Berce toi ma petite-la.


jeunes filles mé — fi — ez vous des re — venants des loups g
roux au bois n'allez jamais seulette jou er danser
Tous la con dre — — — te car bien souvent des re ve —
= nants sont des vi vants car bien souvent des re — venants sont des vivants sont des ve



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2

Lisbeth en retenant un soir
rencontre un grand fantôme noir
de frayeur son âme elle saisit,
elle redoute pour sa vie
mais quelle étoit a retenant
un bon vivant un bon vivant. } bis

3

Lisbeth oubliant sa frayeur
au fantôme livra son coeur
il promit en amant fidel
de revenir toujours près d'elle
mais elle attendit vainement } bis.
le retenant le retenant

4

Jamais femme dont les maris
voyagent dans lointains pays
garder sous bien dans leur absence
de faire la moindre imprudence
car bien souvent les revenants
sont des vivants sont des vivants. } bis.

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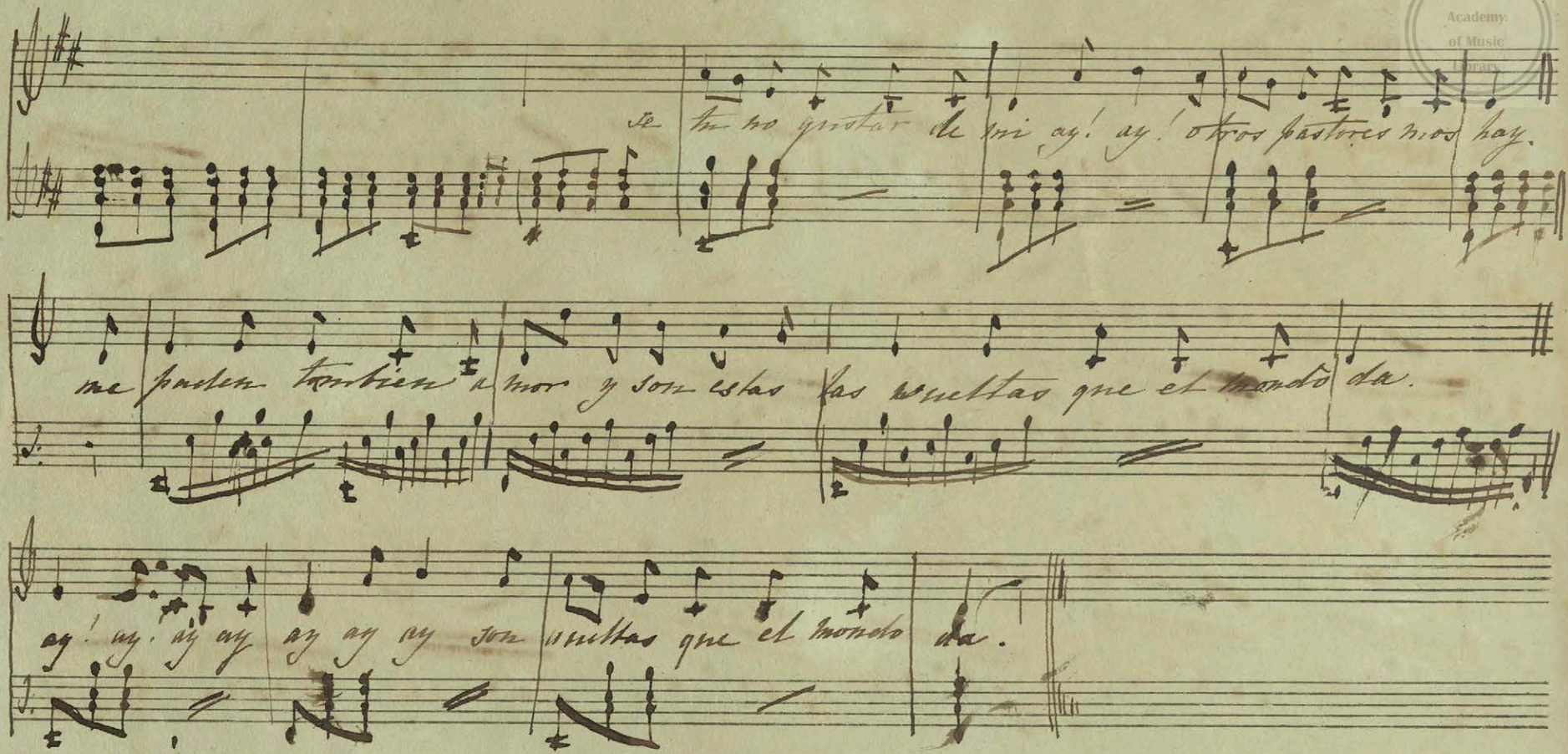

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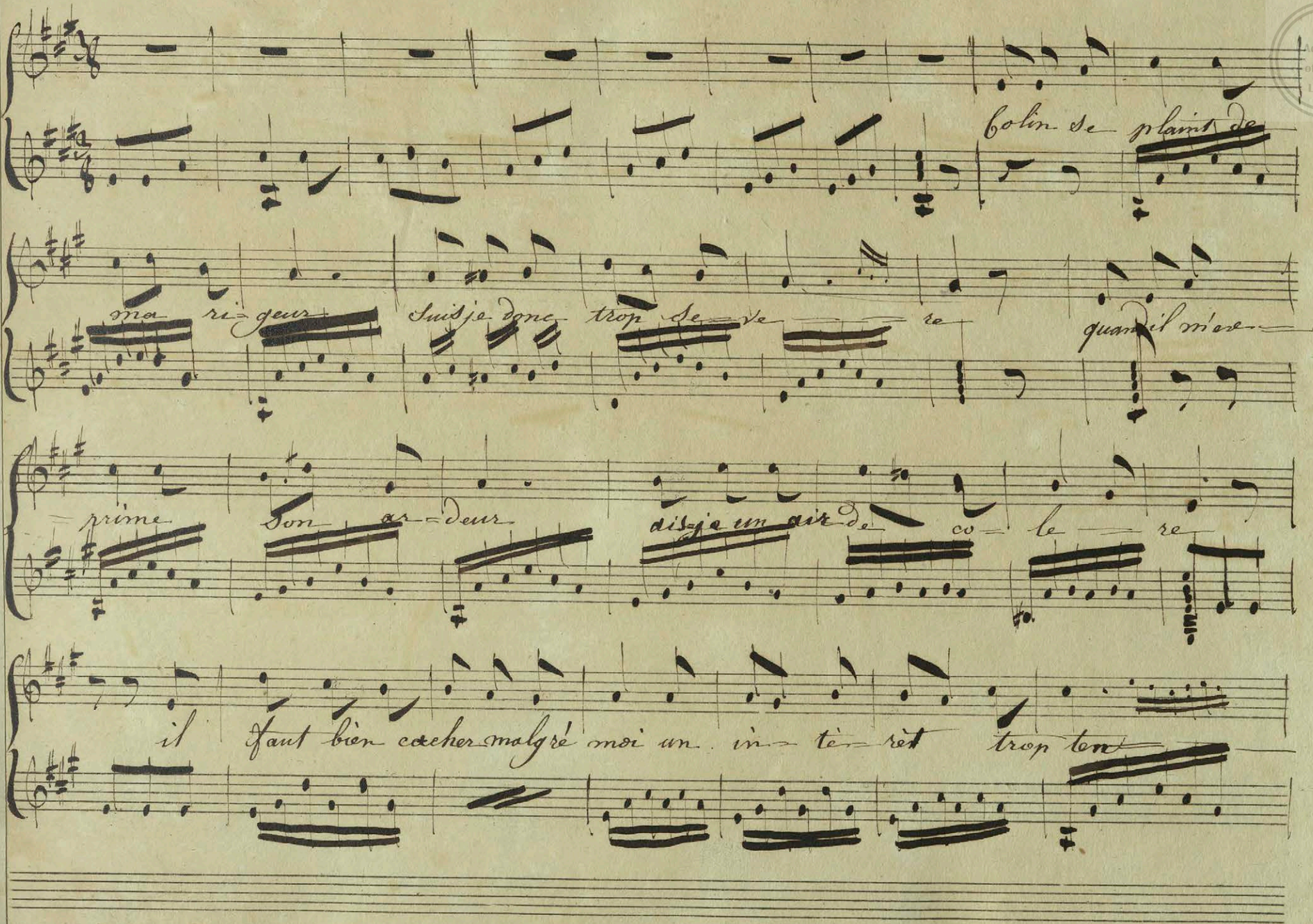

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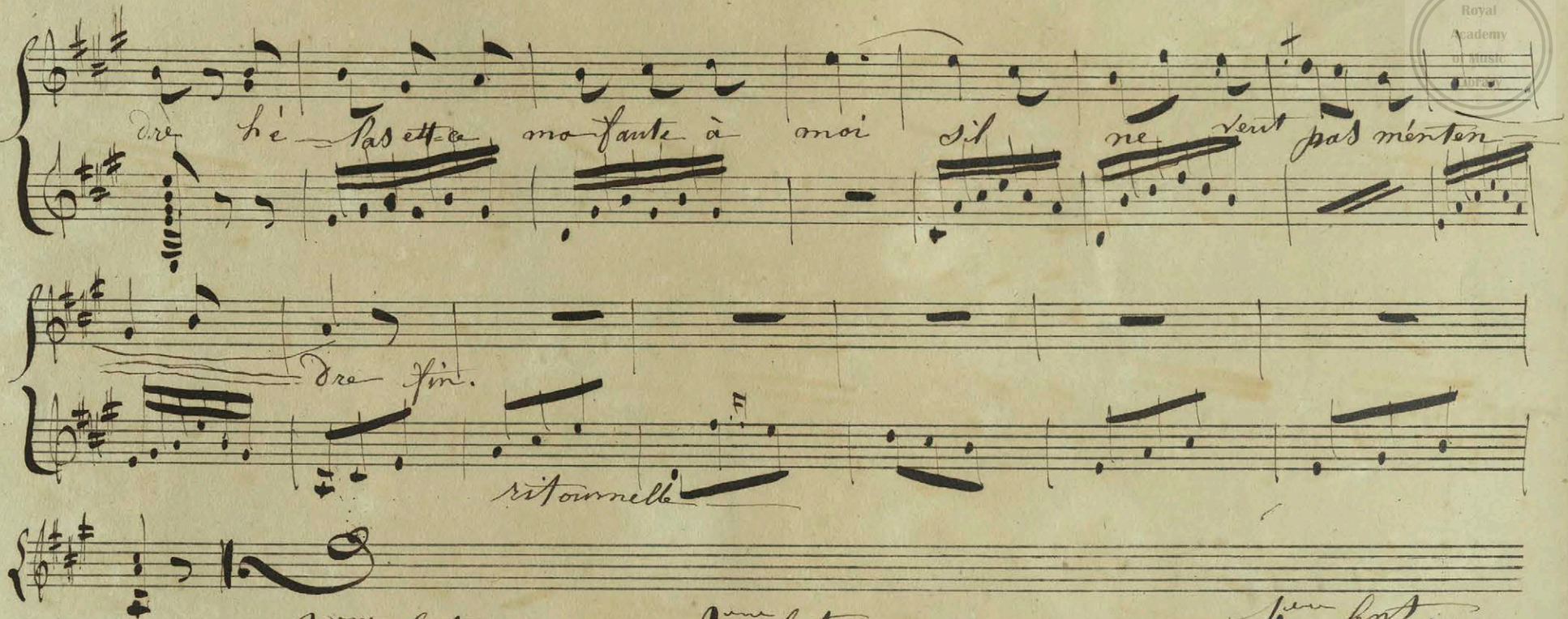

2ème fois
Lorsqu'hier d'un air embarrassé
il gémit il soupira
le regard à demi baissé
j'arrange un doux sourire
un sourire je crois
pour le faire comprendre
hélas est-ce ma faute à moi
s'il ne veut pas m'entendre

3ème fois
l'autre jour il me dit tout bas
ma douleur est extrême
en soupirant je dis hélas
quel tourment quand on aime
cruelle repris-il je vois
ce que je dois attendre
hélas est-ce ma faute à moi
s'il ne veut pas m'entendre.

4ème fois
si cela dure il faudra bien
user un peu d'adresse
se sauver par quelque moyen
trop de délicatesse
je consens qu'il sache pour
j'ai tardé de me rendre
quand on s'aime de bonne foi
on finit par s'entendre.

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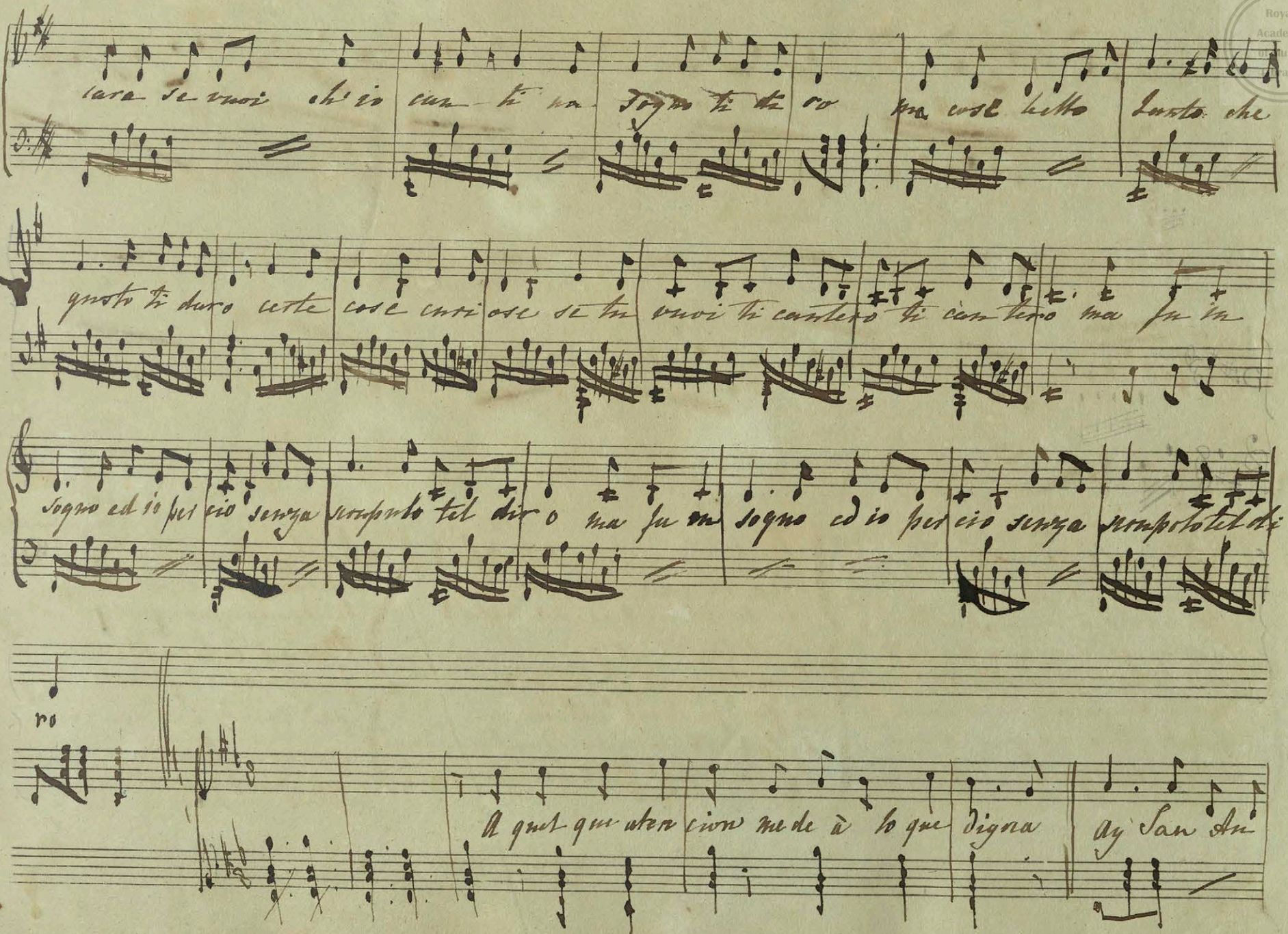

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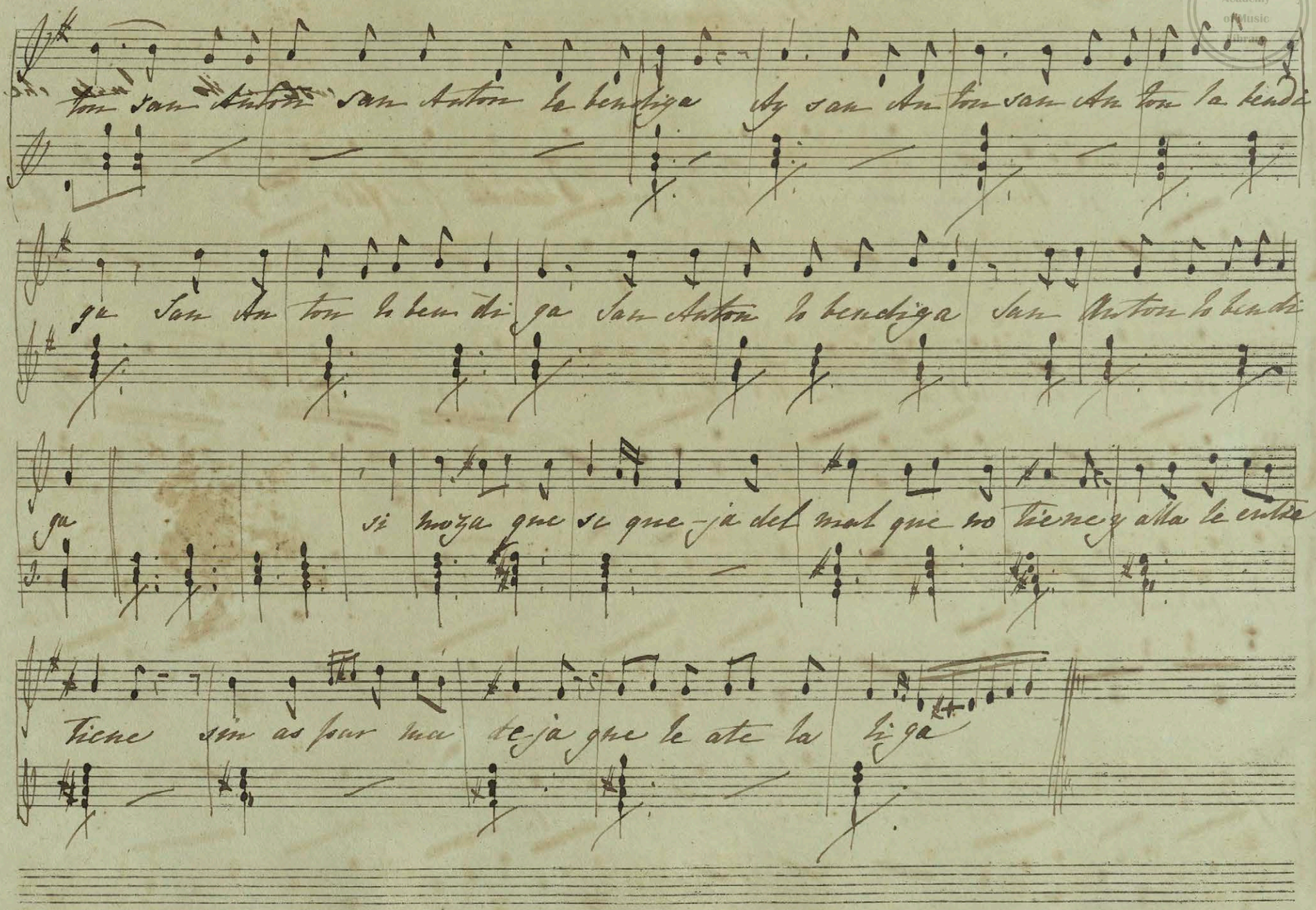
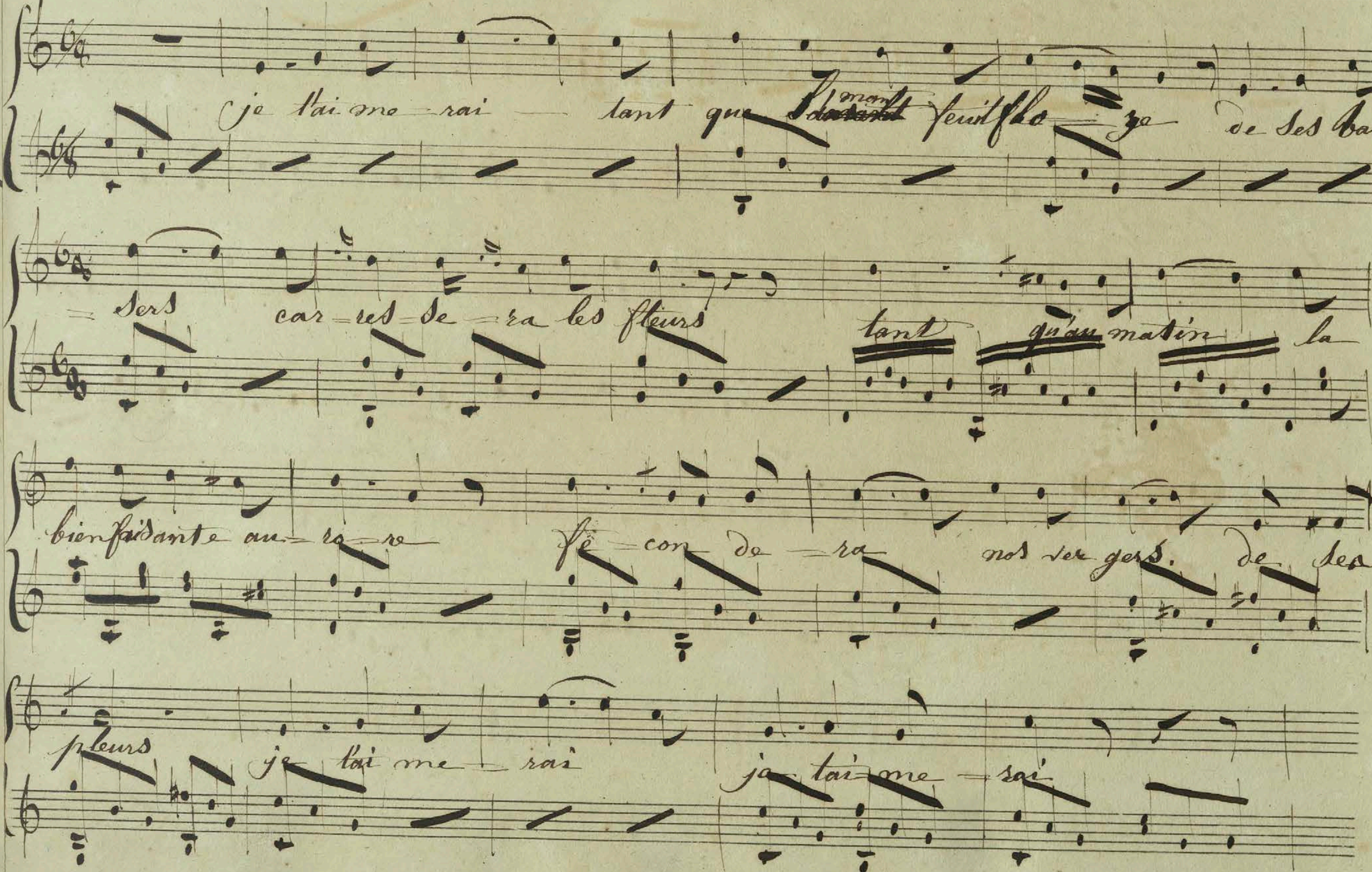


Je t'aimerai.



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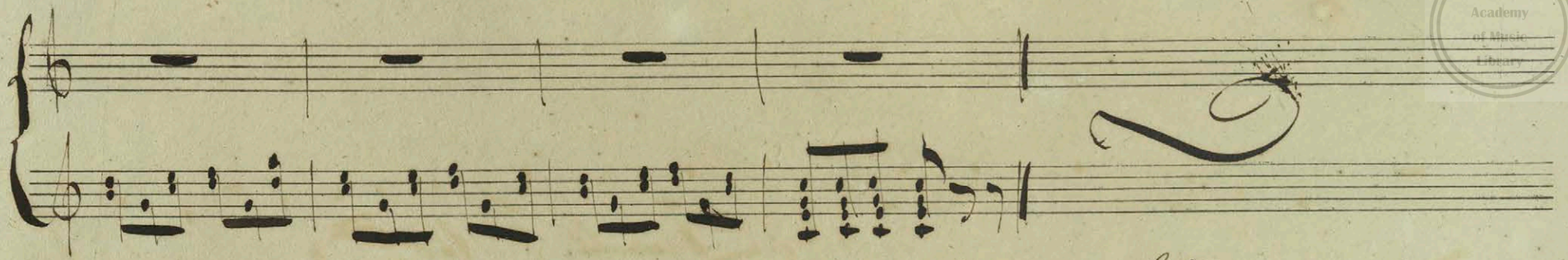

2ème Cpt.

Je t'aimerai
tant que sous le feuillage
l'oiseau viendra boire les feux du jour
je t'aimerai tant que le vaste bocage
retentira de ses chansons d'amour
Je t'aimerai. (Bis.)

3ème Cpt.

Je t'aimerai
tant que de la lumière
mes yeux verront le disque radieux
je veux encor en fermant la paupière
te répéter pour mes derniers adieux ...
Je t'aimerai (Bis).

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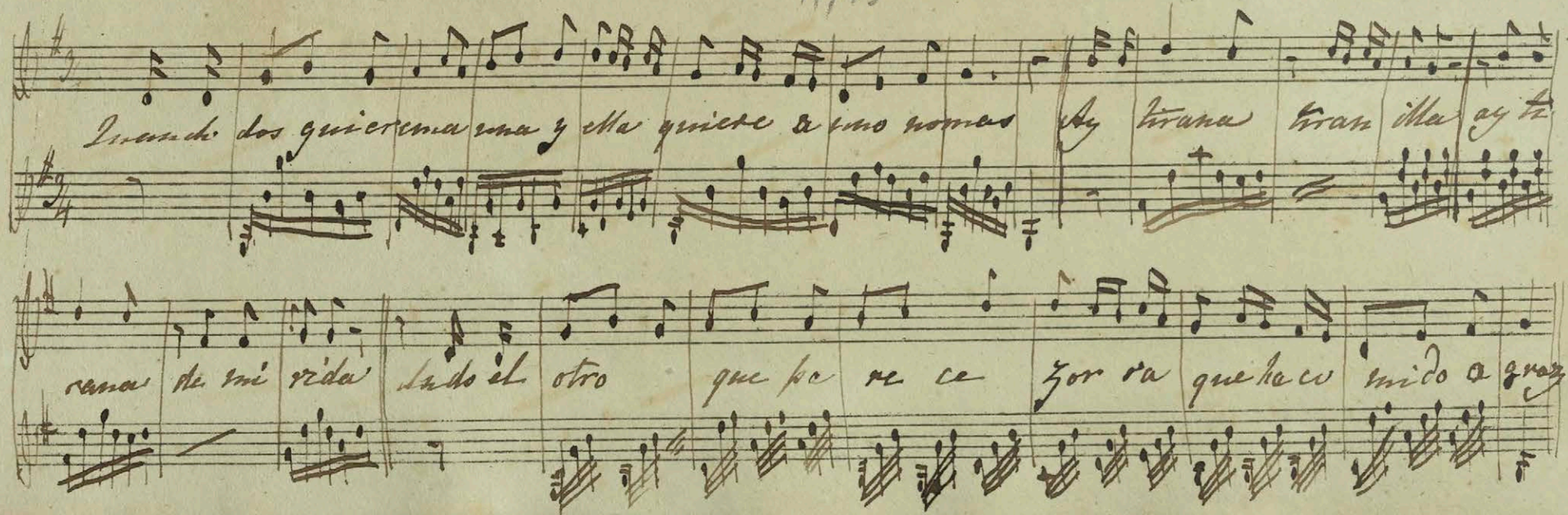

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